ON THE COVER:
Ansel Adams *Dogwood Blossoms*, Yosemite Valley, 1938

We dedicate this year's Festival to VIRGINIA BEST ADAMS,
in recognition of her long association with the Carmel Bach Festival.

The cover photograph was made by her husband, Ansel, at their then home in Yosemite National Park. Some 50 years ago Virginia (a contralto) and Ansel (a classic pianist) began attending the Festival. Each summer they would trek from Yosemite for the enjoyment of the Festival's Baroque repertoire until the early 1960s when they moved to Carmel Highlands. Since that time, Virginia has continued to be a loyal friend, patron and supporter of the Festival.

On the occasion of her 80th birthday, Virginia's family and friends established the Virginia Best Adams Vocal Master Class, thereby assuring that this marvelous relationship will continue in perpetuity.

BACH
CARMEL BACH FESTIVAL

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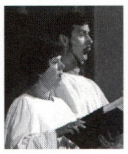
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Photography by Ron James

Carmel Bach Festival
Founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil
Music Director and Conductor

Please Note: No photography or recording is permitted. Kindly disable all pagers, cell phones and watch alarms.

No Smoking shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers
will not be seated while the performance is in progress.

2000 Carmel Bach Festival - 63rd Season
July 15 - August 6

Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access
to Sunset Center Theater is available.

Carmel Bach Festival
Sunset Cultural Center
P.O. Box 575, Carmel, CA 93921
(831) 624-1521

Schedules, history, artist profiles and more at:
http://www.bachfestival.org

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Photo by Bob Kolbrener

Maestro Bruno Weil

MUSIC DIRECTOR AND CONDUCTOR

His guest conducting and his numerous recordings have spread Bruno Weil's world wide fame as a leading conductor of music of the Viennese Classical Period. Born in Germany, Bruno Weil was a master student of Hans Swarowsky and Franco Ferrara. Prize winner of several international competitions, he was named General Music Director of the City of Augsburg in 1981. He was Germany's youngest General Music Director until he resigned that position in 1989. Since January 1994 he has been General Music Director of the City of Duisburg, Germany.

He has conducted German orchestras such as the Berlin Philharmonic Orchestra, the Dresden Staatskapelle and the Bavarian State Orchestra in Munich. In 1988 he enjoyed a stunning success when he replaced Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra.

Bruno Weil has performed with leading symphony orchestras in the USA, UK, France, Japan, Canada, Italy, Brazil, the Netherlands, Norway, Austria and Australia, such as the Los Angeles Philharmonic Orchestra, L'Orchestre National de France, L'Orchestre Symphonique de Montréal, the Orchestra of the Age of Enlightenment, the Sydney Symphony Orchestra and the NHK Orchestra Tokyo. He is Principal Guest Conductor of the Toronto-based orchestra Tafelmusik. In 1998 he made his debut with the Boston Symphony Orchestra, and last winter with the St. Paul Chamber Orchestra. Other debuts highlighted last winter – the Musical Academy of Mannheim and the Helsinki Philharmonic – and there were standing ovations for him at the Amsterdam Concertgebouw and in the Tonhalle with the Zurich Chamber Orchestra.

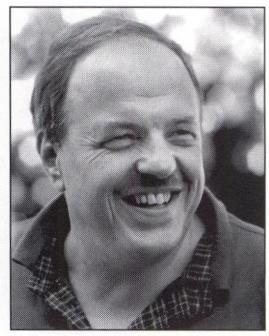
Numerous recordings with Tafelmusik, the Orchestra of the Age of Enlightenment and the Vienna Symphony Orchestra have been released under the Sony Classical Label for which Bruno Weil records exclusively. His recording of the "Paris Symphonies" by Haydn won the MIDEM Cannes Classical award (category: Orchestral Music, 17th & 18th century) in 1996. Bruno Weil and Tafelmusik have also been awarded the German CD Award "Echo Klassik," as "Orchestra of the year 1996." In 1997 Bruno Weil won the "Echo Klassik Award" as "Conductor of the Year," his predecessor being Loren Maazel. He has also earned enthusiastic acclaim for his Schubert recordings (Complete Masses, Symphonies No. 5-8).

In the opera world he has conducted at the German Opera Berlin, the Hamburg State Opera, the Semper Opera Dresden and at the Teatro communale di Bologna, Italy, and most often at the Vienna State Opera. In 1992 he made his debut with the Glyndebourne Festival Opera in England. During the 98-99 season he conducted a new production at the Cologne Opera, and in May he recorded the J.C. Bach opera *Endimione* for broadcast on West German Radio. Jörg Hering sang the title role as he did in Carmel last season.

As well as being Music Director of the Carmel Bach Festival, Bruno Weil is Founder and Artistic Director of the period instrument festival *"Klang und Raum"* (Sound and Space) in Irsee, Bavaria.

Maestro's Message

BRUNO WEIL



Maestro Bruno Weil

Occidental musical notation started more than one thousand years ago, when monks created a visual analogue of musical sound; graphic signs they called "neumes" indicated such things as melodic movement and repetition in the plainchant.

I was lucky to see one of the oldest examples of this notation in the famous library of the monastery at St. Gallen in Switzerland a few months ago. The collection, (from the year A.D. 930) indicated that the graphic signs had been derived from the hand signs of the conductor. They must have had a music director already!

Bach's music is both the direct result and the highpoint of the long development of singing and interpreting the words of the Bible and the liturgy. The approach to performing this music is called "phrasing," i.e., understanding and looking upon music as words, sentences and phrases.

That's what we do here in Carmel. Please follow us on our exciting "phrasing" journey.

Bruno Weil

President's Message

EMILY WOUDENBERG, PRESIDENT, BOARD OF DIRECTORS

Emily Woudenberg

"It's a chance to celebrate the great masters of eighteenth-century music, and hear them live again in a digital world!"

"Three hours of Bach is a transcendent spiritual ordeal that gives me a great sense of achievement!"

"Hearing this music makes possible the catharsis that results from the creation of order out of chaos!"

"It's a great training ground – for everyone involved!"

"It brings a lot of nice people to Carmel!"

Just what is the Carmel Bach Festival? The quick answer is that we exist to celebrate the music of J.S. Bach, his musician compatriots and heirs. A more complex response is that our Festival is many things to many people, as evinced by the above comments, which were all taken from a recent round-table discussion on the Festival. You probably have your own private reasons for coming to enjoy the music with us!

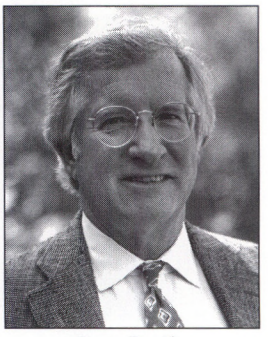
Whatever your motivations may be, we're very glad that you are here. All of us, the musicians and our Musical Director Bruno Weil, the staff of the Festival, its board of directors and the scores of hard-working volunteers, welcome you to the Carmel Bach Festival. We invite you to attend as many of the concerts, recitals, lectures, free performances, and workshops as you can. Take a look at our "Bravissima" series of off-season concerts, and put them on your calendar. Drop by the Festival Officer at Sunset Theater to say hello and tell us why you come to the Festival! And tell us what especially interests you.

Have a wonderful time!

Emily Woudenberg

Managing Director's Message

BARRY BONIFAS



Barry Bonifas

After a recent meeting of our board of directors, our incoming president used the phrase "golden era" to describe the current state of affairs for the Carmel Bach Festival. The music is highly acclaimed both by critics and audiences, national and international recognition is at an all-time high, internal changes are creating a stronger and more sophisticated organization, program expansion includes a seven event fall-through-spring performance series, a $17 million renovation of our performance hall should start within the next eighteen months, and a strong financial position creates an attitude that anything is possible.

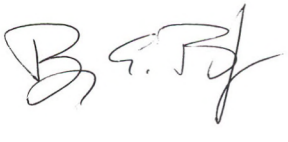
The international media is contacting us much more often about each upcoming Festival, and this year *BBC Music Magazine* has joined us as a Festival sponsor. *Sunset* magazine named us as one of their twenty "hot tickets" for 1999. The Smithsonian is bringing a group to the Festival for the fourth straight year.. The *New York Times* and *Wall Street Journal* are including us in their listings of significant national festivals, and the regional media is giving us more coverage and stronger reviews.

An Organizational Effectiveness grant from the David and Lucile Packard Foundation has funded both organizational planning and market research efforts that are currently underway Last year, the Festival stuck its toe in the water in starting to present non-summer performances. This year it has jumped into the deep end of the pool with a seven event series that is being announced during the Festival. This series compliments the summer program perfectly and will give us the artistic resources to help create a year-round education and community outreach program over the next few years.

Sunset Center has been the home of the Carmel Bach Festival since 1935, and has barely changed from a basic but pretty school auditorium during that time. After decades of dreaming and planning, a concept for a renovation has gained community consensus and fund raising and design are starting. Construction of a proper hall and support spaces should begin by early 2001. This dream seems about to come true.

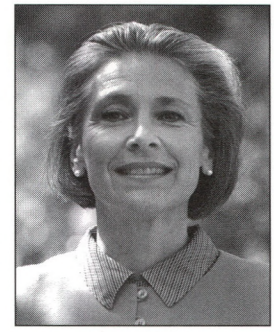
Private individual support from over 900 donors has always been our greatest financial strength, and excellent foundation support is now being teamed with growing business support to provide a three-sided base for the future. The stock market has grown the endowment from within and without, and a recently announced $75,000 bequest will provide a sizeable beginning for proper cash reserves to support our operational cash flow and unexpected fluctuations without using endowment funds.

Whether these circumstances and accomplishments should be termed a "golden age" is for others to judge. At the Carmel Bach Festival, we just know that life is good, dreams can be realized, and hard work pays off. As Norman Maclean stated in *A River Runs Through It*, "All good things – trout as well as eternal salvation – come by grace and grace comes by art and art does not come easy."



Artistic Manager's Message

NANA FARIDANY



Nana Faridany

The Festival is so full of beans it inevitably sends up shoots — sprouts that will unfold all winter to become Bravissima 2000 — seven concerts presented by the Festival, featuring artists new to us. Beginning in November 1999 and ending in May 2000, Bach will be danced to, sung a cappella in the Mission, and played on the guitar or the violin; artists will come from Salzburg, London or Berkeley, from Italy and Brazil. Performers range from soloists and duos to a complete chamber orchestra, a corps de ballet, and a marionette troupe. Concert sites will vary to suit the program, and involve the good neighborliness of Hidden Valley Dance Workshops, Santa Catalina School, Stevenson School and the Church in the Forest, Carmel Mission Basilica and Sunset Theater. Look for the Bravissima 2000 brochure during the Festival.

As to what is immediately before us, what do I look forward to? Well... Rosa in the Mission alone with hammer dulcimer, recorder and candlelight, singing from out of the cradle of Western music. Sunday afternoons with the Christmas Oratorio — what has emerged for us as perhaps the most purely joyful and easiest to listen to of Bach's major choral works. This will be the first time since Bruno came that we will have a new Evangelist, so it's time to mourn the past while welcoming the beautiful voice of Alan Bennett. I always wonder what Bruno's 20th century piece will sound like. Remember in 1994 the segue into Shostakovich's exquisite lament, from Bach's Cantata *"Weinen, Klagen, Sorgen, Sagen?"* My absolute favorite cantata is this year's BWV 202, The Wedding Cantata: oboe and soprano to die for. Do you remember when it was last done here, in 1985, with La Divina, Sylvia McNair? Kendra will make our hearts leap for joy just as well.

I can't wait for John Butt's first harpsichord concerto with us on Thursday night; or a Brandenburg No. 1 led by Cynthia Roberts in All Saints. How about Rosa and Sanford in a two-man opera? How about the heretofore unknown Magnificat Interpolations? How about Monday nights with Chanticleer? Having them as part of the festival has been a dream for at least ten years. How about John Butt playing the *D Minor Chromatic Fantasy and Fugue* on the harpsichord; and the Angels in the Mission again on Thursdays? Have you heard their recording? Oh yes, and Libby's late night — her violin is repaired. And Catherine Robbin's solo cantatas on that one Wednesday, and, Oh my goodness, Libby, David, George and Doug playing Beethoven's nearly last great string quartet, and, and...

My mouth is watering.

Nana Faridany

Golden Chairs

PRINCIPAL GIFTS TO THE ENDOWMENT FUND

$100,000 Impresario Chairs

Virginia Best Adams Master Class
Friends and Family of Virginia Best Adams

Violet Jabara Jacobs Baroque Keyboard Performance
Violet Jabara Jacobs

$50,000 Conductor's Chairs

Conductor
Lucile and David Packard

Conductor
Dr. and Mrs. Arnold Gazarian

Conductor
Richard D. Colburn

$25 ,000 Distinguished Artist Chairs

Johann Sebastian Bach
To honor Sandor and Priscilla Salgo
by their friends

Choral Director
The Joy Belden and Helen Belford
Memorial Fund

Concertmaster
The Howard H. Buffett Memorial Fund
Roberta Buffett Bialek, Susan Lansbury,
Cynthia Zak, and Carolyn Snorf

Cello
The Mark S. Massel Memorial Fund
Mrs. Mark Massel

Mezzo-Soprano
Linda Jacobs and Mark Talbrook

$20,000 Soloist Chairs

Associate Concertmaster
Mrs. Raymond Chrisman

Violin
Merritt Weber Memorial Fund

Soprano
Betty Jo and Robert M. Graham

Flute
The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

Tenor
Margot Power and John Clements

Trumpet
In memory of Vivian Hales Dean
Shirley Dean Loomis and Hersch Loomis

Baritone
In memory of Frank H. Eimer
Kevin Cartwright and Stephen Eimer

Oboe
In memory of Howard Bucquet
Barbara Bucquet

Organ
In memory of Mary and Arthur Fellows
Jane and Jack Buffington

Interest from this fund now provides 14% of the income to the operating fund.

$15,000 Principal Chairs

VIOLA
Kevin Cartwright and Stephen Eimer

BASSOON
In memory of Ruth Phillips Fenton
from her family and friends

CELLO
Gail Factor
Davis Factor Jr.

FRENCH HORN
Ann and Jim Paras

DOUBLE BASS
Lamont Wiltsee

TRUMPET
The Carla Stewart Memorial Fund
William K. Stewart

OBOE
Drs. June Dunbar Phillips and John P. Phillips

TRUMPET
In memory of Katharine A. Deyhimy
Ira Deyhimy

OBOE
Shirley and Lee Rosen

HARPSICHORD
Jo and Gerald Barton

OBOE
Betsy and Robert Sullivan

ORGAN
Brooks Clement and Emile Norman

$10,000 Chorale and Orchestra Chairs

VIOLA
In memory of Fidel Sevilla,
Festival Orchestra Manager, 1965-94
Fred W. Terman and Nan Borreson

ORCHESTRA
The 1987 Carmel Bach Festival Board of Directors

FLUTE
In memory of Martha Faull Lane

CHORALE
In memory of Lucille B. Rosen
Norman, Lee, Shirley, and Rebecca Rosen

FRENCH HORN
Carlotta and Knox Mellon

CHORALE
To honor Bruce Grimes
Olive Grimes, John and Janet Vail

OBOE
Mary Lou Linhart

MANAGING DIRECTOR
Mary Kay Higgins

ORCHESTRA
Estate of J. Fulton and M. Kathleen Morgan

ARTISTIC MANAGER
Dr. and Mrs. Robert Doyle

CHORALE
Betsey and Stephen Pearson

FESTIVAL VOLUNTEERS
Anonymous

STAGE CREW
Carlotta and Knox Mellon

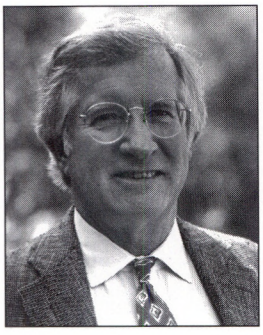
FESTIVAL BANNERS
To honor Nancy Morrow Burkett
William Burkett, and family and friends

FESTIVAL ADMINISTRATOR
To honor Valentine Miller
Festival Administrator, 1972-78
Fred W. Terman and Nan Borreson

CLARINET
Natalie A. Stewart

TIMPANI
Gilbert and Marie Cleasby

For further information see page 141



Barry Bonifas
MANAGING DIRECTOR
CARMEL, CA

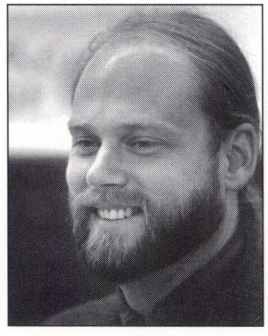
Mr. Bonifas is in his second season with the Bach Festival. He was previously Executive Director of the Mount Baker Theater in Bellingham, Washington, where he directed the restoration construction of that historic 1927 theater and managed the first two seasons after completion. A thirty-year veteran of performing arts administration, for the past twelve years he has specialized in restoring and renovating historic theaters. Mr. Bonifas has served as Executive Director of the Arts Council of Snohomish County, WA, Executive Director of the Alberta Bair Theater in Billings, MT, General Manager of the Repertory Dance Theatre, theatrical agent with the Parsons Company, performance presenter at three universities, consultant to many communities, organizations, and government agencies. A San Luis Obispo, CA, native, he has spent most of his career in the Pacific Northwest.

Michael Becker
STAGE MANAGER
CARMEL, CA

Born in Germany; graduated from Carmel High; history teacher in Salinas; 29 years with the Festival.

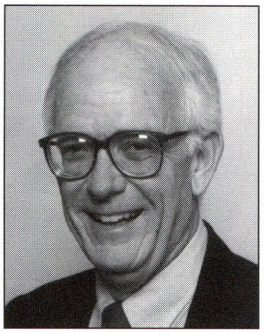
Kathleen Bonner
TICKET AND
SYSTEMS MANAGER
MONTEREY, CA

B.A. Art, University of California at Santa Cruz. Trained as curator through Portland (OR) Arts Museum's apprenticeship program and NYU's Institute of Fine Arts' MFA program in Art History. Worked in curatorial capacity at Evansville (IN) Museum of Arts and Science. San Jose Art League, and Carl Cherry Center for the Arts (Carmel). Fifth season as Bach Festival Ticket Manager; second season as website liaison; first season as (default) Systems Manager.



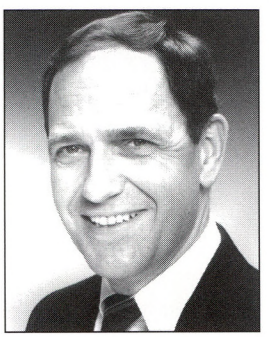
Ross M. Brown
TECHNICAL DIRECTOR
SEATTLE, WA

Nineteenth season with the festival; Carmel native, Previously Technical Director of Carmel's Sunset Cultural Center; Master Electrician, first national tour of *Ziegfeld — A Night at the Follies;* stage crew, Seattle Repertory Theater.



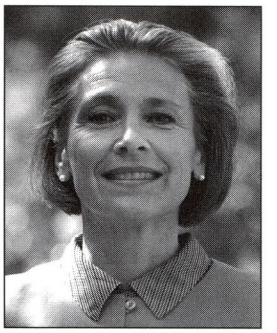
CARL CHRISTENSEN
OUTREACH DIRECTOR
AND CONDUCTOR
SALINAS, CA

University of Southern California. Currently Professor of Music and Director of Orchestra and Band, Hartnell College, Salinas. Guest conductor, Western stage. Co-conductor, Monterey Bay Symphony. 1971-1981, Principal trombone, Orchestra of the State of Mexico; Mexican National Opera; Mexico City Philharmonic. As trombone soloist: Monterey County, Santa Cruz, and Sacramento Symphonies. Member, Monterey Brass Quintet, Ensemble Monterey.



KIP CRANNA
LECTURER , EDUCATION
AND PROGRAM ADVISOR

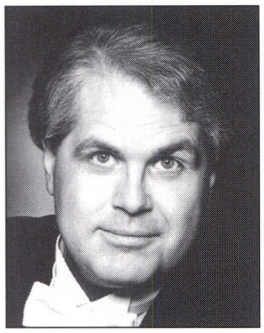
Ph.D. in musicology, Stanford University. Musical Administrator, San Francisco Opera, associated with the Festival since 1978. Regular host of the *Opera Insights* presented by the Opera Guild. Supervises San Francisco Opera supertitles and new commissions.



NANA FARIDANY
ARTISTIC MANAGER
CARMEL, CA

B.A. (English and Drama) University of California, Berkeley; M.Ed. (English) State College of Boston; L.L.C.M. Diploma (Piano) London College of Music, England. A Carmel native, Ms. Faridany grew up in Carmel in a family very much involved in the Carmel Bach Festival and the area arts scene. Her father was Carmel painter Richard Lofton. She returned from 15 years in England to become Administrator of the Festival in 1984, and was involved in all aspects of Festival planning, contracting, programming, payroll, and donor and volunteer development. She was a member of the search committee that chose Bruno Weil, with whom she works closely to plan each year's Festival. She was named Executive Director in 1992. A Carmel Valley resident, she has taught English in Boston inner-city schools and in Hayward, CA. A passionate equestrian, she trains and competes in dressage and jumping.

Scherfenberg & Paskov Associates,
Advertising and Marketing
Hartmann Design Group, *Brochure Design*
Tania Inman, *Web Site Design*
Adpartner, *Program Design & Production*
Elizabeth Pasquinelli, *Bookkeeper*



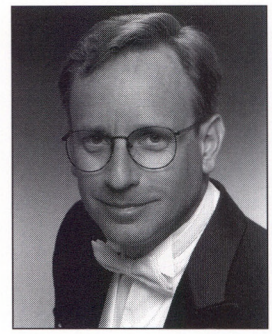
DAVID GORDON

VOCAL COORDINATOR;
DIRECTOR, ADAMS VOCAL
MASTER CLASS; EDUCATION
DIRECTOR; LECTURER

OAKLAND, CA

College of Wooster, OH; McGill University; Lyric Opera Center, Chicago. Eleventh season with the Bach Festival. Opera and concert soloist with leading orchestras, operas, and festivals on four continents. Soloist and lecturer at all major North American Bach Festivals, including Bethlehem, Oregon, Winter Park, New England, Baldwin-Wallace. Frequent soloist with orchestras of Boston, Cleveland, Philadelphia, Los Angeles, San Francisco, Atlanta, Toronto, Berlin, Tokyo, Lisbon, Prague, Vienna, Paris, Buenos Aires, many others. 700 performances of 60 principal roles with San Francisco Opera; Metropolitan Opera; Lyric Opera of Chicago; Hamburg Opera, Germany; Houston Grand Opera; and others. 15 recordings on Telarc, RCA Red Seal, London-Decca, and Delos. Guest Faculty, International Bach Academy, Stuttgart; Esalen Institute, CA; Omega Institute, NY. Workshop presenter in mind/body music and "The Mozart Effect" nationwide.

Mr. Gordon's participation is made possible in part by the Virginia Best Adams Endowment Fund.



BRUCE LAMOTT

CHORAL DIRECTOR
SAN FRANCISCO, CA

B.A., Lewis and Clark College; M.A., Ph.D., musicology, Stanford University. Seventh season as Director of the Festival Chorale and conductor of the Mission Basilica and outreach concerts. 26th year with the Festival, first performing as harpsichordist and lecturer in 1974; Festival Education Coordinator for the past six seasons. Director of Philharmonia Chorale, the chorus of Philharmonia Baroque Orchestra, conducted by Nicolas McGegan. Previously Chorusmaster and Assistant Conductor, Sacramento Symphony. Performed as harpsichordist with the San Francisco Opera and Philharmonia Baroque under Sir Charles Mackerras, Nicholas McGegan, and William Christie. Faculty, San Francisco University High School; San Francisco Conservatory of Music Extension Division; Merola Opera Program. Member, Arts Advisory Committee of the College Board.

TANIA MILLER

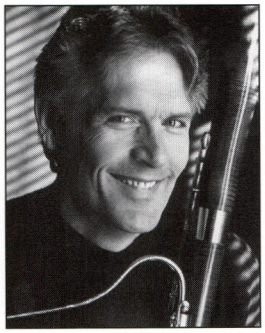
ASSISTANT CONDUCTOR
ANN ARBOR, MI

University of Michigan (D.M.A. candidate). Music Director, Michigan Opera Works. Music Director, Banff Festival Vocal Chamber Series, 1997. Other performances as conductor: Banff Arts Festival; University of Michigan productions. Originally from Saskatchewan, Canada.

SUZANNE MUDGE

TROMBONE, TOWER MUSIC DIRECTOR, MUSIC LIBRARIAN
BURLINGAME, CA

University of The Pacific; The University of Arizona. Principal Trombone: Women's Philharmonic and Modesto Symphony. Active freelancer: San Francisco Bay Area, Fremont Symphony, Masterworks Chorale Orchestra, Seraphim Brass Quintet; has played with the Marin, Berkeley and San Jose Symphonies. Performances in Italy, France, England, Austria and Germany; National Public Radio. Discography: Koch and New Albion labels.



JESSE READ

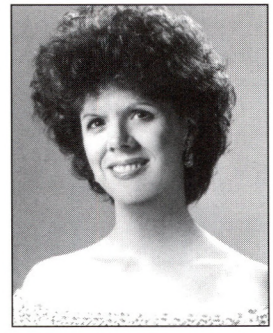
PRINCIPAL BASSOONIST
RECITAL PROGRAMMER
VANCOUVER, CANADA

Director of School of Music, University of British Columbia; conductor, University Orchestra. Principal Bassoonist: Pacific Baroque Orchestra; Vancouver Opera; Canadian Broadcast Corporation radio ensemble; Curio. Performed and recorded with San Francisco Opera; Metropolitan Opera; Philharmonia Baroque Orchestra; Tafelmusik of Toronto; the Boston, Los Angeles and Portland Baroque orchestras; Rotterdam Philharmonic; Chamber Orchestra of Tuscany; CBC Chamber Orchestra.Masterclasses for European Mozart Academy. Recordings Etcetera and Bravura labels; 20th season with Festival.

ANN SCOTT

OFFICE VOLUNTEER COORDINATOR
CARMEL VALLEY, CA

B.A., Art and Literature, Sarah Lawrence College. Worked at Metropolitan Museum of Art before moving to California in 1964. Ran horse boarding and training facility for many years. Recently relocated to Carmel where her husband is in the real-estate business.



DIANE THOMAS

SOPRANO
CHORALE MANAGER
GLENDALE, CA

Appearances with Los Angeles Philharmonic, Los Angeles Master Chorale, the Monday Evening Concerts and the Los Angeles Bach Festival. Performs regularly with *I Cantori;* music faculty at Occidental College.

KARMA SIMONS
TICKETING ASSISTANT
BIG SUR, CA

M.S.W. University of Vermont. Born in Big Sur and raised on the Monterey Peninsula, Karma has practiced social work for 10 years in Northern California and Vermont. Returning to the Peninsula three years ago, Karma discovered the Bach Festival and is now in her third season as ticketing assistant as an aside to her current social work practice.

BRENDA SORENSEN
PRODUCTION VOLUNTEER COORDINATOR
CARMEL, CA

M.A., International Policy Study, Monterey Institute of International Studies. Professional background includes Associate Director of Development at UCLA and the Archdiocese of Los Angeles, and a Director of Volunteers for a non-profit agency in Los Angeles. Brenda resides in (and loves) Carmel.

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The History of the Carmel Bach Festival

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1931. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his seventh season, Maestro Weil has built upon Maestro Salgo's legacy, advancing the Festival's reputation for excellence and expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal.

Acknowledgments

The Carmel Bach Festival is deeply grateful to the following individuals and organizations for their kind generosity and support:

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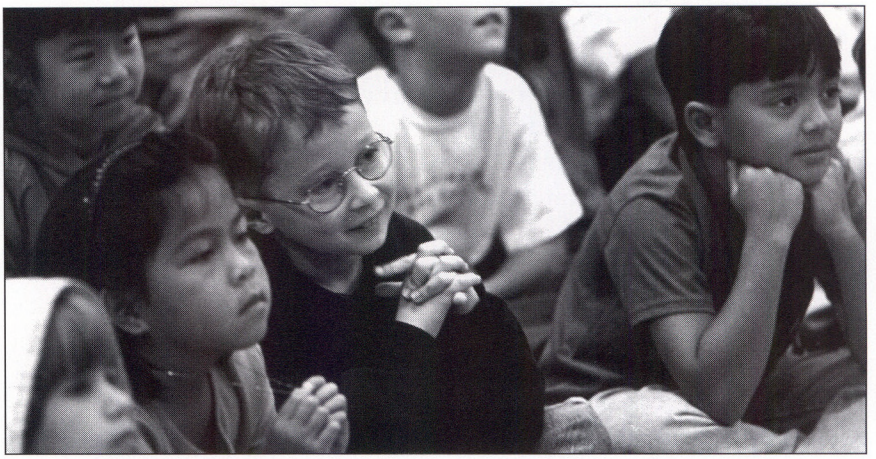
The City of Carmel



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Tower Music at the Carmel Bach Festival

SUZANNE MUDGE, DIRECTOR

Tower Music is a 20-minute mini-concert of brass music that takes place before most concerts. The ensembles that play on the Sunset Center Patio range from horn duets, brass quartets and quintets, to the full complement with percussion. We will feature Venetian brass music of the late 16th and early 17th centuries, including the *Canzoni* of Antegnati, Bargagni, Cavaccio, Frescobaldi, Guami, Luzaschi, Merula, and the Gabrielis. In search of thematic unity, we will also perform *The Water Music Suite* of Georg Friedrich Handel. Other short and spirited works will maintain our tradition of mostly renaissance and baroque music.

The notion of Tower Music goes back to antiquity, when various brass instruments were used to call attention to all sorts of events: invading and marauding armies, the arrival of royalty, signals to one another (horn calls), and beginning and endings to pageants, weddings, festivals, hunts, jousts, and the like. As one might expect, this was often done from the tower of a castle or from a balcony in a large hall or church.

Tower Music at the Carmel Bach Festival was originally performed by a trombone quartet called the "Heralding Trombones" led for twenty-five years by Gordon Stewart. Gordon was especially fond of Bach chorales and this year in his honor, we will feature some of the chorales from his collection. One evening's concert will be performed in tribute to this man's devotion and dedication to the Festival.

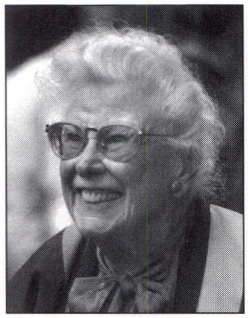
The Festival Brass:

Suzanne Mudge, *trombone, Director of Tower Music*
Robert Walp, *principal trumpet*
Kim Stewart, *trumpet*
Craig McAmis, *trombone*
Glen Swarts, *horn*
Loren Tayerle, *horn*
Kevin Neuhoff, *percussion*

Tower music is generously underwritten by Geraldine FaNelle Stewart in memory of her late husband, Gordon Stewart, founding member of Tower Music.

Tower Music is also generously sponsored by Dunlap, Slade & Lubow

Virginia Best Adams Vocal Master Class



Virginia Best Adams

One of my favorite definitions of "Great Music" is "music that is greater than our ability to perform it." Any singer will agree that the music of J. S. Bach certainly fits this description! The study of the vocal music of Bach and his fellow baroque masters – from Monteverdi to Handel – is a golden opportunity to explore musicianship, vocalism, languages, styles, and artistic awareness. The journey is one of discipline and rigor, but it also can be great, great fun.

Each year the Bach Festival receives applications from talented young professionals from around the world. We select four gifted singers and invite them to join the Festival ensemble to study and coach with Festival solo artists. Carmel is the only place in North America where young singers are awarded a cash stipend to coach Baroque music in a professional environment.

The Adams Master Class was founded in 1984 through the generosity and vision of Virginia Best Adams and her friends and family. With the generous support of the Carmel Presbyterian Church and our ever-growing family of donors and friends, this wonderful event continues to grow and flourish.

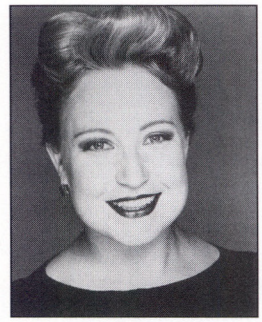
The six coaching sessions with the Adams Fellows are open free to the general public. In a casual, light-hearted atmosphere we will hear a wealth of vocal music and examine all aspects of style, technique, communication, and artistry.

In leading this year's sessions I'm joined once again by three favorite colleagues: Bach Festival soloists Rosa Lamoreaux, Catherine Robbin, and Sanford Sylvan. They are dedicated and distinguished artist-teachers. We are accompanied by our uniquely wonderful pianist Daniel Lockert.

I cordially invite you to join us for these relaxed gatherings and experience with us the joy of the singer's art.

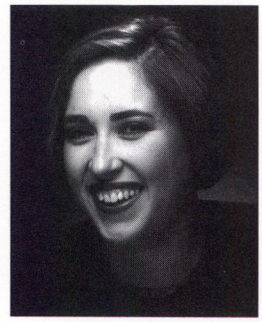
David Gordon
Director, Adams Master Class

David Gordon Introduces the 1999 Adams Fellows



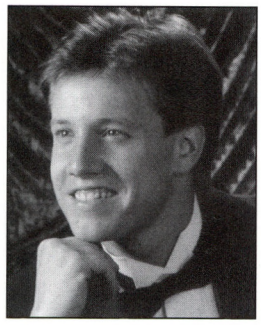
Mary Wilson
soprano
St. Olaf College
Washington University

Mary is a Minnesota native who just completed her Master's Degree at Washington University. In March she was featured in Bach's solo *Cantata 202* with the Bach Society of St. Louis. Other recent engagements include the St. Louis Symphony and the Opera Theater of St. Louis, where she was an Artist-in-Residence in 1998. Mary was one of eleven National Finalists in the 1999 Metropolitan Opera National Auditions, and in April she sang in a special concert onstage with the Met Orchestra. In May she received First Prize in the annual Young Artist competition of the National Federation of Music Clubs. Mary currently lives in St. Louis with her husband Todd.



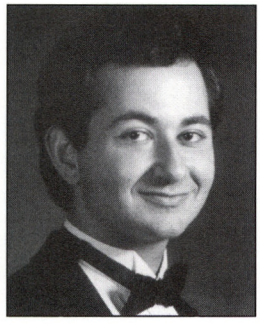
Margaret Bragle
mezzo-soprano
University of Michigan
Michigan State University

Originally from Slingerlands, NY, Margaret now lives in New York City, where she is a member of Gustav Leonhardt's New York Collegium. Her wide repertoire ranges from the Baroque to the 20th century, including Bach's *St. John Passion* and *B-Minor Mass*, Handel's *Messiah*, and Mendelssohn's *Elijah* among others. Recent and upcoming credits include the Sorceress in *Dido and Aeneas* in an Apollo's Fire-Opera Atalier joint production; Bach's *St. John Passion* with the Charlotte Symphony and Apollo's Fire; and recitals in San Francisco and New York.



SEAN FALLEN
tenor
Southwest Missouri State University; Indiana University

Sean hails originally from Jefferson City, Missouri, and is currently completing his Master's Degree at Indiana University, where he has a full tuition scholarship as Associate Instructor. His recent opera credits include in *Don Pasquale*, *La Cenerentola*, *The Barber of Seville*, and *The Elixir of Love*. In the concert world he has performed Bach's *St. Matthew Passion*, *Christmas Oratorio*, and *Mass in B-Minor*, Handel's *Messiah* and *Acis and Galatea*. Sean is an avid soccer and tennis player.



ARAM BARSAMIAN
baritone
California State University, Fullerton; Music Academy of the West; University of Southern California

Aram was born in Bulgaria, and moved with his family to the United States in 1985. After completing his studies at USC (where he was the recipient of the "Outstanding Music Graduate" award) he went on to participate in the San Francisco Opera's Merola Program, and debuted with the SFO in Britten's *Death in Venice*. He has sung with the Sacramento and Nevada operas, and has a multifaceted concert repertoire as well.

The Adams Vocal Master Class is generously sponsored by Oxbridge and Robertson's Antiques

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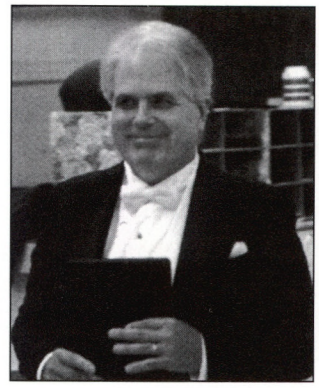

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Seema Weatherwax
Dan, Becky, and Charlotte Wilson
Dr. and Mrs. Paul Woudenberg

Master Classes coaching sessions take place from noon until 2 p.m. on Mondays: July 19, 26, and August 2; and Thursdays: July 22, 29, and August 5, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are open free to the general public. The Adams Fellows sing in concert on Saturday August 7 at 2:30pm in the Sunset Theater. Tickets are available at the door. Recital passes are valid for this concert.

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Nancy Pesce
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William Sisk
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Half time for Chorale members Foster Sommerlad, Allen Townsend and Tom Hart. Joined by keyboard player Don Lockert and patron Dr. Robert Doyle.

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Elizabeth Wallfisch, *Concertmaster*
David Myford, *Associate Concertmaster*
Lisa Brooke
Barbara Downie
Catherine Emes
Rachel Evans
Nina Falk
Judson Griffin
Alicia Huang
Jeanne Johnson-Watkins
Ann Kaefer
Emlyn Ngai
Cynthia Roberts, *Principal Second*
Marilyn Sevilla
Elizabeth Stoppels, *Associate Principal Second*
Joseph Tan

Viola

George Thomson, *Principal*
Elly Winer, *Associate Principal*
Michelle Dulak
Meg Eldridge
Nancy Lochner

Cello

Douglas McNames, *Principal*
Allen Whear, *Associate Principal*
Paul Rhodes
Bill Skeen

Double Bass

J. Warren Long, *Principal*
Jordan Frazier
Joëlle Morton

Flute

Robin Carlson, *Principal*
Kim Reighley

Oboe

Roger Cole, *Principal*
Ellen Sherman *Associate Principal*
Kathleen Conner
Donna Forster

Clarinet

Michael Corner, *Principal*
Scott Anderson

Bassoon

Jesse Read, *Principal*
Britt Hebert

Trumpet

Wolfgang Basch, *Principal*
Susan Enger
Kim Stewart

Trombone

Craig McAmis, *Principal*
Suzanne Mudge

French Horn

Glen Swarts, *Principal*
Loren Tayerle

Timpani

Kevin Neuhoff

Harpsichord and Organ

Andrew Arthur
John Butt
Daniel Lockert
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Martha Cowan
Elisabeth Engan
Marie Hodgson
Catherine McCord Larsen
Diane Thomas
Twyla Whittaker
Mary Wilson,
Adams Fellow

Alto/Countertenor

Margaret Bragle,
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Tenor

Sean Fallen,
Adams Fellow
Antoine Garth
Joseph Golightly
Mark Mueller
Stephen Ng
Allen Townsend
Bryce Westervelt
Scott W. Whitaker

Bass

Aram Barsamian,
Adams Fellow
Mark Stephen Beasom
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Jeffrey Fields
Paul Grindlay
Thomas Hart
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Chorus

Soprano

Ida Barber
Cathy Blake
Nancy Carney
Lynette Culbert
Linda Dowd
Margaret Kylander
Agneta Lenberg
Shirley Myers
Nancy Opsata
Dana Reiss
Dottie Roberson
Carey Sheffield

Alto

Patricia Hablutzel
Lupita Harrison
Susan Mehra
Jean Widaman
Xiomara di Maio

Tenor

Thomas Barber
Brian Granmo
James Hull
John Koza
Patrick Lynch
Robert Ramon

Bass

Nat Berman
Nathan Blau
Rex Buddenberg
John Clark
Vinz Koller
John McCarthy
Rick Nobleman
Brian Steen
Don Trout
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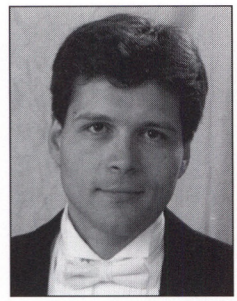
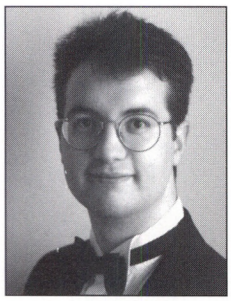


SCOTT ANDERSON
CLARINET
(HONOLULU, HAWAII)

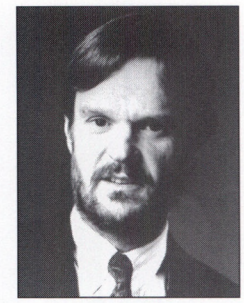
Eastman School of Music; Northwestern University. Principal clarinet: Honolulu Symphony. Former principal: Grand Rapids and Oakland Symphonies. Former member: Los Angeles Chamber Orchestra; orchestras in Germany and Mexico. Chamber music: San Francisco Contemporary Chamber Players; Chamber Music Hawaii.



ANDREW ARTHUR
HARPSICHORD, ORGAN

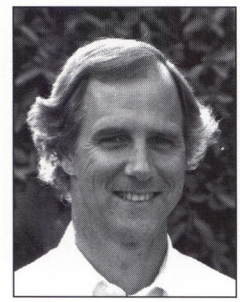
Gonville and Caius College, Cambridge; Sweelinck Conservatory, Amsterdam. Conductor, continuo player and organ recitalist worldwide. Conductor: Gonville and Caius College Choir, international tours.

ARAM BARSAMIAN
BARITONE, 1999 ADAMS FELLOW
(see Adams Master Class pages)



WOLFGANG BASCH
PRINCIPAL TRUMPET
(WIESBADEN, GERMANY)

15th season in Carmel. Distinguished soloist in concerts worldwide. Recent credits include: Israel Chamber Orchestra; Jerusalem Symphony; Orpheus Chamber Orchestra; Bamberg Symphony; New World Symphony; Berlin Radio Symphony; Stuttgart Chamber Orchestra; Orchestra Sinfonica Milano; Chamber Orchestra of St. Petersburg Philharmonic. Recordings: RCA, Decca, Koch, BMG and other labels. Currently: principal trumpet, Frankfurt Opera (since 1976).

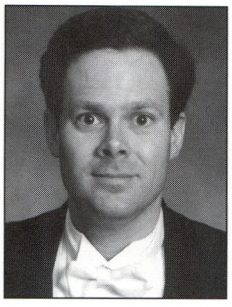


MARK BEASOM
BARITONE
(LOS ANGELES, CA)

Eighth season in Carmel. Los Angeles Master Chorale; Los Angeles Music Center Opera. Voice faculty, Citrus College.

PAMELA AIRD BEASOM
SOPRANO (LOS ANGELES, CA)

Specialist in music of Renaissance and Baroque. Los Angeles Music Center Opera; L.A. Master Chorale; L.A. Philharmonic; Musica Angelica Baroque Orchestra. Founding member female trio Foxfire.



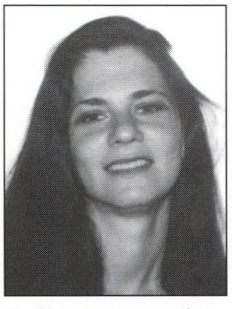
ALAN BENNETT

TENOR SOLOIST
(BLOOMINGTON, IN)

Indiana University. Second season in Carmel. International credits as concert and recital soloist. Handel and Haydn Society; Tafelmusik; Atlanta Symphony; Oregon Bach Festival; Bethlehem Bach Festival; Washington Choral Arts Society; Les Violons du Roy, Quebec; Houston Masterworks Chorus; Chicago Baroque; Oratorio Society of New York; Boston Early Music Festival. Numerous recitals throughout North America. Recordings: Harmonia Mundi USA; Nonesuch; Telarc; Focus. Faculty, Indiana University School of Music.

MARGARET BRAGLE

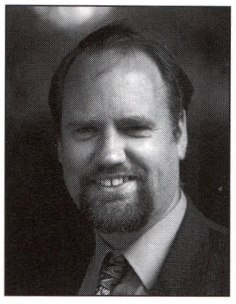
MEZZO-SOPRANO, 1999 ADAMS FELLOW
(see Adams Master Class pages)



LISA BROOKE

VIOLIN
(NEW YORK, NY)

State University of New York, College at Purchase. Orchestra of St. Lukes; New York Chamber Symphony; New York Choral Society. Former concertmaster of American Symphony Orchestra Young Audiences concerts; Center for Contemporary Opera. As Baroque violinist, member: Concert Royal; Amor Artis; Connecticut Early Music Festival; American Classical Chamber Orchestra.



JOHN BUTT

ORGANIST, HARPSICHORD , LECTURER
(SOLIHULL, ENGLAND)

King's College; Cambridge University (Ph.D.). Former Associate Professor of Music and Organist at the University of California at Berkeley. Currently: faculty, University of Cambridge, and Director of Studies in Music at King's College, Cambridge. Publications (Cambridge University Press) include: *Bach Interpretation; Handbook to Mass in B-Minor;* and *Cambridge Companion to Bach*. In great demand as conductor, solo organist and harpsichordist, performing throughout Britain, Germany, and the U.S. Discography includes eight solo recordings for Harmonia Mundi.

ROBIN CARLSON PEERY

PRINCIPAL FLUTE
(SEATTLE, WA)

Juilliard School. Eighth season in Carmel. Memphis Symphony 1990-1996; Acting principal, Evansville Philharmonic 1994-1995. Currently: freelance in Seattle area.

TINA CHANCEY

BOWED STRINGS **HESPERUS**
(ARLINGTON, VA)

Oberlin College; Queen's College; New York University; Union Institute, Cincinnati (PhD). Founder & Artistic Director, Hesperus. Specialist: medieval bowed strings, viol, pardessus de viole. Recordings on Delos, Dorian, Windham Hill, EMI, other labels. Frequent articles in leading early music and string journals. Visiting faculty, Dickinson College.

CHANTICLEER

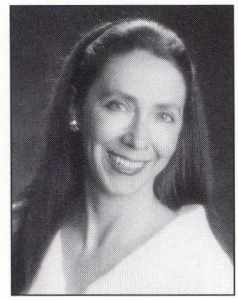
GUEST ENSEMBLE
(SAN FRANCISCO, CA)

12-voice, all-male ensemble, one of the world's foremost vocal groups, now in its 21st season. 100 concerts yearly throughout North America, Europe, and Asia. 20 recordings, ranging from Renaissance sacred music to spirituals, jazz, folk songs, and world premieres.

VIRGINIA GNESA CHEN

MEZZO-SOPRANO
(SAN FRANCISCO, CA)

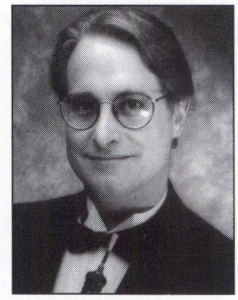
Philharmonia Baroque; San Francisco Opera; Fellow, Bach Aria Festival in Stonybrook, NY. Soloist: Marin, Oakland, Stockton Symphonies; Townsend Opera Players; American Festival Opera Players; Mozart Academy, Austria.



MELINDA COFFEY

REPETITEUR, ADAMS MASTER CLASS PIANIST (CARMEL, CA)

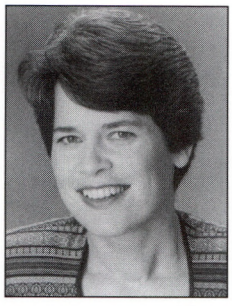
Distinguished credits as piano soloist and chamber musician in U.S. and Canada. More than 60 recital recordings for the CBC. Currently, Music Director, Church in the Forest, Pebble Beach. Latest recording: *Season of Dreams* – meditative music for solo piano.



ROGER COLE

PRINCIPAL OBOE
(VANCOUVER, CANADA)

Yale University; Juilliard School. principal oboe, CBC Vancouver Orchestra. Regular solo appearances with Vancouver Symphony and CBC. Formerly, Aspen Festival, Tanglewood Festival, Marlboro Festival. Faculty, University of British Columbia; Vancouver Academy of Music.



KENDRA COLTON
SOPRANO SOLOIST
(BOSTON, MA)

Oberlin College; Cincinnati Conservatory (degrees in piano and voice). Second season in Carmel. Opera and concert engagements worldwide. Milwaukee Skylight Opera; Boston Lyric Opera; Brooklyn Academy of Music; 2 seasons, Zürich Opera. Appeared last season in staged production of Bach's *St. Matthew Passion* at the Brooklyn Academy of Music. Soloist with Bethlehem Bach Festival; Göttingen Festival; Bach Aria Group; Emmanuel Music, Boston; Aston Magna; Santa Fe Chamber Music Festival; Washington Bach Consort; Göttingen Handel Festival; National Symphony, Kennedy Center; symphony orchestras of Indianapolis, Houston, Milwaukee, Pittsburgh. Recordings: Stereophile and Boston records.

KATHLEEN CONNER
OBOE
(SAN FRANCISCO, CA)

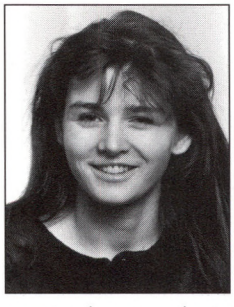
San Francisco Conservatory of Music. Active freelance musician in the S.F. Bay Area: San Jose, Sacramento, Santa Rosa, Monterey County, Berkeley symphonies; Women's Philharmonic; Pocket Opera; Lamplighters. On faculty of the Community Music Center of San Francisco.

MICHAEL CORNER
PRINCIPAL CLARINET,
(LOS ALTOS, CA)

University of Southern California; Basel Conservatory, Switzerland. Principal clarinet: San Jose Symphony (since 1983). Other credits include San Francisco Symphony and Opera Orchestras, Midsummer Mozart (principal); Zurich Chamber Orchestra; Berlin Symphony. Jazz credits (clarinet/flute/saxophone) include Yoshi's and Kimball's in San Francisco.

MARTHA COWAN
SOPRANO,
(LOS ANGELES, CA)

Active in concert, film, and recording. Prepares and performs programs at the Armand Hammer Museum. Invited this May to Bonn, Beethoven's birthplace, to speak on Welsh music and sing Beethoven.



BARBARA DOWNIE
VIOLIN
(HOUSTON, TX)

Rice University (MMus, musicology and violin). Royal College and London College of Music (violin and piano). Performing credits include San Antonio Symphony, Houston Symphony, Houston Grand Opera. Solo recitals: American Musicological Society conference (1998) BBC television and radio.

MICHELLE DULAK
VIOLA
(OAKLAND, CA)

University of California, Berkeley (Ph.D. candidate). Chamber musician and active freelance performer with Philharmonia Baroque; Berkeley Opera; Prometheus Symphony; Magnificat. Publications: articles in *Early Music America*, *Stagebill*, *Strings* Magazine.

CATHERINE EMES
VIOLIN
(EVANSVILLE, IL)

University of Southern California; Peabody Institute of Music. Formerly: New World Symphony. Currently, Concertmaster, Illinois Chamber Symphony; second violinist, Amherst String Quartet.

CYNTHIA EDWARDS
STAGE DIRECTOR
(NEW YORK, NY)

Butler University. Numerous productions as staff stage director, New York City Opera, since 1988. Other stage director credits: Sarasota Opera Apprentice Artist Program; Florida Grand Opera; Harrisburg Opera; Opera Delaware; Bronx Opera; Bel Canto Opera.

ELISABETH ENGAN
SOPRANO
(POINT RICHMOND, CA)

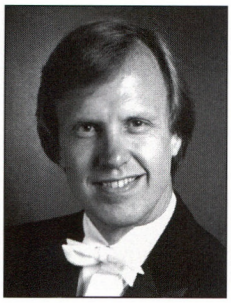
Mills College. Active as freelance performer in the Bay Area. Soloist: Chanticleer, Magnificat, Baroque Choral Guild, San Francisco Bach Choir, Sonoma County Bach Society. Chorister: Philharmonia Baroque; American Bach Soloists; Theatre of Voices; Santa Fe Desert Chorale. Recorded for Harmonia Mundi, Koch International, Reference Recordings.

MEG ELDRIDGE
VIOLA
(SAN RAFAEL, CA)

University of Michigan; San Francisco Conservatory of Music. Member: Marin, Santa Rosa, California Symphonies; Orchestra Sonoma; Marin String Quartet.

SUSAN ENGER
TRUMPET
(MEMPHIS, TN)

Northwestern University. Formerly: principal trumpet, Quebec Symphony. Currently: Memphis Symphony Orchestra.



STAN ENGEBRETSON
BASS, LECTURER
(WASHINGTON, DC)

Eighth season in Carmel. University of North Dakota; Stanford University (D.M.A.). Currently: Director, Choral Studies, George Mason University. Artistic Director, Masterworks Chorus and Orchestra. Director of Music, New York Avenue Presbyterian Church. Seminar leader: Smithsonian Institution.

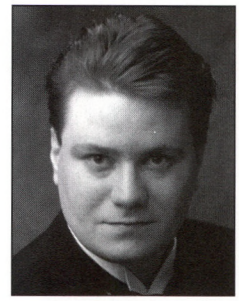
RACHEL EVANS
VIOLIN
(BEACON, NY)

Juilliard School. Plays baroque violin and baroque viola with a variety of baroque ensembles on the East Coast. She studied baroque violin in Bremen and Cologne playing in many groups in Germany and Holland. Plays medieval fiddle with Sequentia on recent CDs.

NINA FALK
VIOLIN
(WASHINGTON, DC)

Fulbright Scholar. Marlboro Festival. Smithsonian Chamber Players; Handel and Haydn Society; Folger Consort; Four Nations Ensemble; Arcovoce; Apollo Ensemble.

SEAN FALLEN
TENOR, 1999 ADAMS FELLOW
(see Adams Master Class pages)

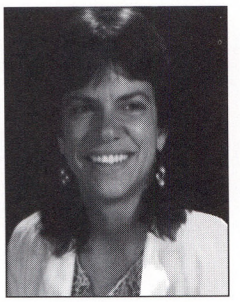


JEFFREY FIELDS
BARITONE
(IOWA CITY, IA)

University of Iowa. Adams Fellow, 1998. Bach Aria Festival, Stonybrook, New York. Currently completing his Master's Degree. Wide repertoire including operas by Mozart, Bizet, Purcell, Puccini, broad spectrum of concert works and oratorios.

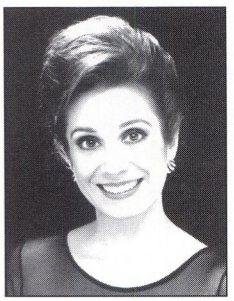
CATHY E. FINDLEY
MEZZO-SOPRANO
(PACIFIC GROVE, CA)

University of Southern California. 16th season in Carmel. West Bay Opera, Palo Alto. Soloist with Camerata Singers and other choral groups in the Monterey Bay area. Vocal music teacher, Monterey High School.



DONNA FORSTER
OBOE, ENGLISH HORN
(MONTEREY, CA)

Mt. Holyoke College; Stanford University. Active freelancer in the Monterey area, including Monterey Symphony; San Jose Symphony; Ensemble Monterey; Laurel Quintet. Former member: New Mexico Symphony; Opera Orchestra of New York; Singapore Symphony.

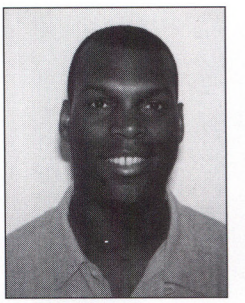


MICHELLE FOURNIER
MEZZO-SOPRANO
(LA CRESCENTA, CA)

Los Angeles Music Center Opera. Featured on many soundtracks. Soloist: Los Angeles Master Chorale; San Luis Obispo Mozart Festival; Palisades Symphony; Santa Monica Symphony.

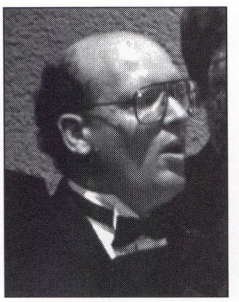
JORDAN FRAZIER
DOUBLE BASS
(NEW YORK, NY)

Manhattan School of Music. Freelance: Orpheus Chamber Orchestra; Parnassus; Orchestra of St. Luke's. Festivals: Tanglewood; Grand Teton; Schleswig-Holstein; Prague Spring. Recordings: Nonesuch, London, EMI, Koch, DGG.



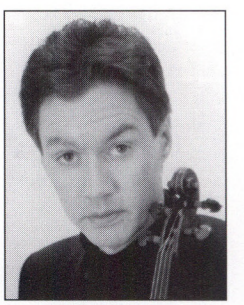
ANTOINE GARTH
TENOR
(SAN FRANCISCO, CA)

Professional chorister and soloist active in the Bay Area. Women's Philharmonic. Philharmonia Baroque Orchestra.



JOSEPH GOLIGHTLY
TENOR
(SHERMAN OAKS, CA)

Active professional singing career in Los Angeles with I Cantori; Los Angeles Master Chorale, and other ensembles.



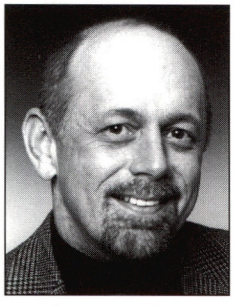
JUDSON GRIFFIN
VIOLIN
(NEW YORK, NY)

Eastman School of Music; Juilliard School (DMA) Concertmaster: Concert Royal; Amor Artis; Philadelphia Classical Symphony; New York Collegium; Dallas Bach Society. Other credits: *Akademie der alten Musik*, Berlin; *Apollo's Fire* (Cleveland). Solo recitals and chamber music worldwide. Numerous recordings.

PAUL GRINDLAY

BARITONE
(TORONTO, CANADA)

University of British Columbia; Banff Center; Britten-Pears School. 1994 Adams Fellow. Opera with Vienna Chamber Opera; Opera Atelier and Pacific Opera Victoria. Concert soloist with Tafelmusik, Portland Baroque Orchestra, many others.



THOMAS HART

BARITONE
(SAUSALITO, CA)

University of Kansas, Lawrence. Performances and recordings with American Bach Soloists; Philharmonia Baroque; *Magnificat*.

BRITT HEBERT

BASSOON
(SAN DIEGO, CA)

Eastman School of Music; Cleveland Institute of Music. Sixth season in Carmel. Louisville Orchestra; Aspen Festival; Metropolitan Opera Orchestra; Ohio Chamber Orchestra; Baldwin-Wallace Bach Festival. Currently: San Diego Chamber and Opera Orchestras. CDs: Telarc, Koch International.

MARIE HODGSON

SOPRANO
(LOS ANGELES, CA)

Seventh season in Carmel. Liturgical musician and soloist. Member/soloist Los Angeles Master Chorale. Performs with Los Angeles Philharmonic and on movie soundtracks

ALICIA HUANG

VIOLIN
(BALTIMORE, MD)

Oberlin College; New England Conservatory. Smithsonian Chamber Players; Violins of Lafayette; Brandywine Baroque; Washington Bach Consort; Kennedy Center Opera; Baltimore Opera; Baltimore Chamber Orchestra.

JEANNE JOHNSON-WATKINS

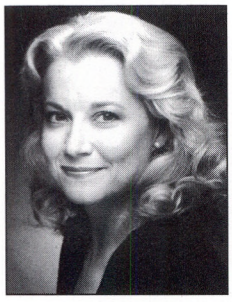
VIOLIN
(ROSWELL, GA)

Indiana University; New England Conservatory; Bach Aria Festival; Banff Center. Co-Concertmaster, Atlanta Baroque Orchestra. Credits include: Tafelmusik Baroque Orchestra; Philharmonia Baroque Orchestra; Bloomington early Music Festival. Faculty and orchestra director, Clayton College 95-98.

ANN KAEFER

VIOLIN
(CHICAGO, IL)

Roosevelt University; University of Michigan. Lake Forest Symphony; Spoleto Festival (Italy); Sarasota Opera. Former co-concertmaster Civic Orchestra of Chicago. Faculty, Music Center of the North Shore.



ROSA LAMOREAUX

SOPRANO
(WASHINGTON, DC)

University of Redlands, CA; ARCM, Royal College of Music, London. Seventh season in Carmel. Soloist at Bethlehem Bach Festival and festivals in Rheingau, Leipzig, Berlin, and Halle, Germany. Recitals in Denmark, Italy, Austria, Yugoslavia, Germany, France, Brazil, and Panama. Orchestral appearances include Atlanta and Cincinnati Symphonies; Smithsonian Chamber Orchestra; Washington Chamber Symphony. Frequent appearances at Library of Congress; Kennedy Center; National Gallery; and many others. Chamber music: Musicians from Marlboro; Folger Consort; Hesperus; and numerous other ensembles. Numerous recordings include: *Luminous Spirit* (with Hesperus) – chants of Hildegard von Bingen; Berlioz' *Messe Solennelle* and *Four Centuries of Song* (Koch); *I Love Lucette* (with Hesperus) – 16th century French theater songs; Bach *Mass in B Minor* (Dorian).

CATHERINE MCCORD LARSEN

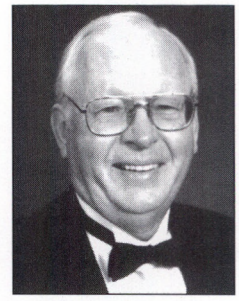
SOPRANO
(ROSEVILLE, MN)

Los Angeles Master Chorale; Los Angeles Baroque Orchestra; Los Angeles Philharmonic; St. Paul Chamber Orchestra; I Cantori; Dale Warland Singers.

LINDA LIEBSCHUTZ

MEZZO-SOPRANO
(SAN FRANCISCO, CA)

Active as freelance singer, conductor and teacher in the Bay Area. Soloist: San Francisco Community Orchestra; Contra Costa Chorale; West Bay Opera; Berkeley Opera; Pocket Opera. Chorister: Philharmonia Baroque; American Bach Soloists; Theater of Voices; San Francisco Symphony Chorus.



ROBERT LEWIS

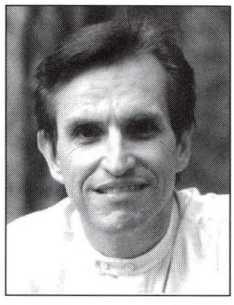
BASS
(WESTMINSTER, CA)

Seventh season in Carmel. Active professional singer in the Los Angeles area. Member: Los Angeles Master Chorale; Los Angeles Bach Festival. Numerous movie soundtracks, church and synagogue music.

NANCY LOCHNER

VIOLA
(PORTLAND, OR)

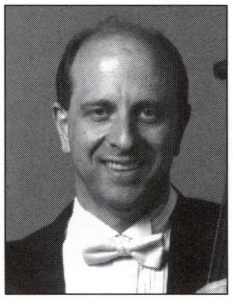
Manhattan School of Music; The Juilliard School. Spoleto Festival (Italy); National Symphony; New World Symphony. Former associate principal viola, San Diego Symphony. Currently, Oregon Symphony.



DANIEL LOCKERT

HARPSICHORD, ORGAN
ADAMS FELLOW CLASS PIANIST
(SAN FRANCISCO, CA)

Loma Linda University; University of Southern California. Distinguished credits as piano accompanist and chamber musician. Accompanist credits include the Schwabacher Debut Recital Series in San Francisco; Juilliard School; Aspen Music Festival; San Francisco Opera; Opera San Jose; San Francisco Conservatory. Director and Founder, Consortmusik, organization performing instrumental and vocal chamber music in homes and historic sites.



J. WARREN LONG

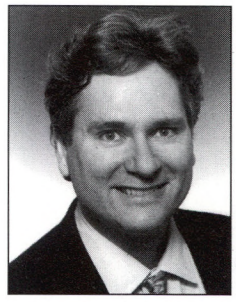
PRINCIPAL DOUBLE BASS
(VANCOUVER, BRITISH COLUMBIA)

Tenth season in Carmel. He has just completed his 25th year with the Vancouver Symphony. 1999 plans include a solo recital featuring music from the Baroque period. Principal teachers include Eugene Levinson and Orin O'Brien of the New York Philharmonic.

CRAIG MCAMIS

PRINCIPAL TROMBONE
(SAN FRANCISCO, CA)

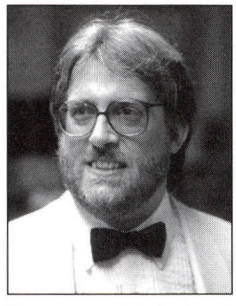
New England Conservatory. Member, Marin Symphony. Freelance: San Francisco Ballet; San Francisco Opera.



MARK MUELLER

TENOR
(POINT RICHMOND, CA)

Stanford University. Active as freelance singer and conductor in the Bay Area. Soloist: Pacific Mozart Ensemble; Baroque Choral Guild; Albany Consort; College of Marin Opera Workshop. Chorister: Philharmonia Baroque; American Bach Soloists. Assistant Director: Pacific Mozart Ensemble. Founding Director: Ensemble SOL



DOUGLAS MCNAMES

PRINCIPAL CELLO
(WILMINGTON, DE)

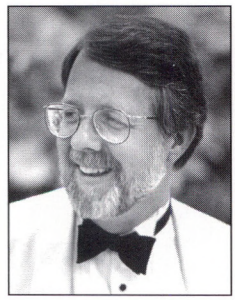
Member, Brandywine Baroque, Melomanie, and Arco Voce ensembles. Frequent guest, Pro Musica Rara. Regular substitute with Philadelphia Orchestra; member, Opera Company of Philadelphia; principal cellist, Delaware Opera Company. Winner of the Delaware Division of the Arts Individual Artist Award in 1994. Recordings: Etcetera, Spectrum, Lyrichord, and Brandywine Baroque labels. Fall '98 release: complete cello sonatas of J.B. Masse on BB label.

JOËLLE MORTON
DOUBLE BASS, VIOLONE
(NEW YORK, NY)

University of Southern California; Vienna Hochschule; Curtis Institute. Baroque double bass: New York Collegium; Philomel; Brandywine Baroque; Los Angeles Baroque Orchestra. Viola da gamba: Parthenia: a Consort of Viols; Musica Viva; Ensemble de' Medici. Co-founder: Eglantine and Girasolle. Lectures and presentations nationwide as clinician and musicologist.

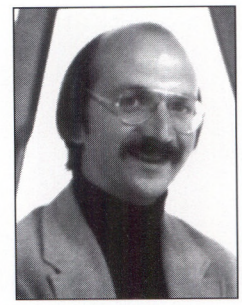
SUZANNE MUDGE
TROMBONE, DIRECTOR OF TOWER MUSIC
MUSIC LIBRARIAN
(BURLINGAME, CA)

(see Festival Staff page)



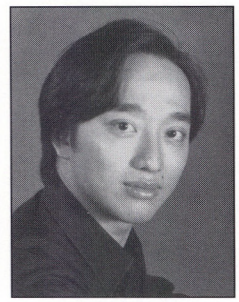
DAVID MYFORD
ASSOCIATE CONCERTMASTER
(LAWRENCEVILLE, NJ)

Member, Brandywine Baroque, Concert Royal, the Dryden Ensemble, Philadelphia Classical Symphony, and Philomel. Formerly concertmaster: Basically Bach; City Music (Chicago). Other credits: Atlanta Symphony; Chicago Symphony; Grant Park Symphony; Lyric Opera of Chicago; Music of the Baroque. Assistant Professor of Violin, University of Delaware.



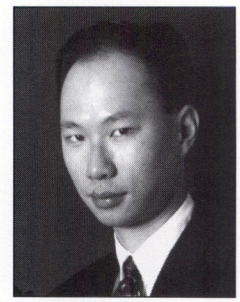
KEVIN NEUHOFF
TIMPANI
(SAN FRANCISCO, CA)

Timpanist: Western Opera, Oakland Ballet, Berkeley and Fremont Symphonies; principal percussionist, Marin Symphony. Freelance: New Century Chamber Orchestra, San Francisco, Oakland and San Jose Symphonies, Festival des ÈriqueAm (Montreal). Recordings: Harmonia Mundi, New Albion, Triloka, Nonesuch.



STEPHEN NG
TENOR
(BLOOMINGTON, IN)

Chinese University of Hong Kong; New England Conservatory; Indiana University. Performances with Theater of Voices; Netherlands Opera. Currently Doctoral candidate and Associate Instructor of Music Theory, Indiana University.



EMLYN NGAI
VIOLIN
(ALLSTON, MA)

McGill University; Oberlin College Conservatory; Hartt School of Music. Member: Adaskin String Trio. Apollo's Fire (Cleveland); Boston Baroque; Orchestra Baroque de Montreal; Smithsonian Chamber Players; Washington Bach Consort. Solo CD: Vanguard Classics.

JESSE READ

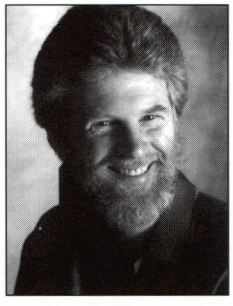
PRINCIPAL BASSOON

(see Festival Staff page)

KIMBERLY REIGHLEY

FLUTE
(WILMINGTON, DE)

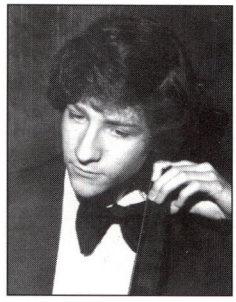
Winner, 1996 Delaware State Arts Council Individual Artist Fellowship. Principal flute, Opera Delaware and Academy of Vocal Arts Opera Orchestra. Piccolo, Delaware and Reading Symphonies. Concerto Soloists of Philadelphia; regular substitute, Philadelphia Orchestra.



SCOTT REISS

RECORDERS, HAMMER DULCIMER
HESPERUS
(ARLINGTON, VA)

Antioch College; New England Conservatory; University of Maryland (PhD candidate). Founding member and co-director of the Folger Consort. Recorder soloist with National Symphony; Concert Royal; 20th Century Consort; Smithsonian Chamber Players; Washington Bach Consort. Recordings: Dorian, Delos, Koch, other labels. Faculty, University of Maryland.



PAUL RHODES

CELLO
(BERKELEY, CA)

Has performed with the New Century Chamber Orchestra and the Symphonies of San Antonio; San Jose; and Sacramento. Toured France and Germany as principal cellist of Austin Symphony, 1995.

CATHERINE ROBBIN

MEZZO-SOPRANO SOLOIST
(BEETON, ONTARIO)

Sixth season in Carmel. Major international opera and concert career. Frequent appearances with John Eliot Gardiner, Trevor Pinnock and Christopher Hogwood and other leading conductors of period instrument orchestras, in concerts and recordings. Repertoire also encompasses Brahms, Britten, Janacek, Elgar and Schoenberg, with conductors John Nelson, Mario Bernardi, Sergiu Commissiona and Simon Rattle. Recent highlights: Royal Opera, Covent Garden; Salzburg Festival; Geneva Opera; Bethlehem Bach Festival; Halle Handel Festival; concerts with symphony orchestras across North America and in Europe. Numerous recitals in Canada with pianist Michael McMahon; recitals for BBC Radio and Festival Canada and the National Gallery in Washington. Extensive discography includes recordings with John Eliot Gardiner and Trevor Pinnock and live recording of recital with British early keyboard specialist Paul Nicholson.

CYNTHIA ROBERTS
PRINCIPAL SECOND VIOLIN
(NEW YORK NY)

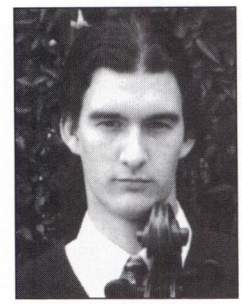
Indiana University New England Conservatory, Royal Conservatory, The Hague. Concertmaster, New York's Concert Royal and Apollo's Fire, the Cleveland Baroque Orchestra. Soloist with the Boston Pops, Grant Park Symphony, Tafelmusik. Faculty, Oberlin Baroque Performance Institute. Recordings, Sony, Deutsche Harmonia Mundi.

MARILYN SEVILLA
VIOLIN
(RENO, NV)

University of the Pacific. Concertmaster, Nevada Opera Orchestra and Nevada Festival Ballet. Associate concertmaster, Reno Philharmonic. Founder and principal second violin, Reno Chamber Orchestra. In 1967 she met her late husband, Fidel, at the Carmel Bach Festival where he was violist and orchestra manager.

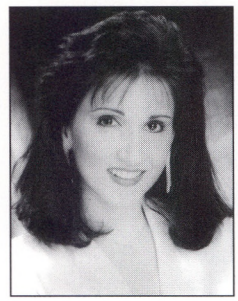
ELLEN SHERMAN
OBOE, ENGLISH HORN,
OBOE D'AMORE
(MEMPHIS, TN)

New England Conservatory; Juilliard School. Principal cor anglais: New Zealand Symphony Orchestra. Principal oboe: Memphis Symphony Orchestra, 1991-1998. Formerly: Emmanuel Chamber Orchestra, Boston; Santa Fe Chamber Music Festival; Schleswig-Holstein Festival.



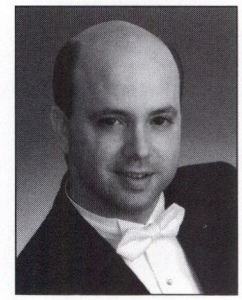
WILLIAM SKEEN
CELLO
(LOS ANGELES, CA)

Cleveland Institute of Music; University of Southern California. Cellist and viola da gambist: Los Angeles Baroque Orchestra; Musica Angelica. Cellist: Chamber Orchestra of the South Bay.



NADIA SMELSER
MEZZO-SOPRANO
(COSTA MESA, CA)

California State University. I Cantori; Pacific Chorale; Lamplight Carolers. Soloist, St. Polycarp Catholic Church. Voice teacher/coach. Former faculty member, Irvine Conservatory of Music.

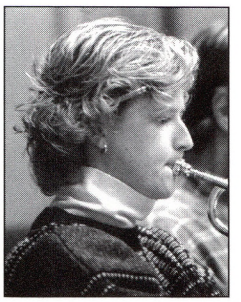


FOSTER SOMMERLAD
COUNTERTENOR
(DALLAS, TX)

University of North Texas. Founder: Dallas Vocal Artists. Performances with Chanticleer; Norman Luboff Choir; Washington National Cathedral; Dallas Bach Society; Boston early Music Festival.

GEORGE STERNE
COUNTERTENOR
(LOS ANGELES, CA)

Sixteenth season in Carmel. Member, Los Angeles Master Chorale; Los Angeles Music Center Opera chorus. Has toured and recorded with the Roger Wagner Chorale and the Daniel Lentz Ensemble.

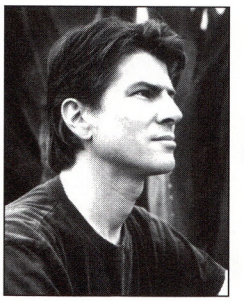


KIMBERLY STEWART
TRUMPET
(ARLINGTON, VA)

Boston Conservatory; Northwestern University. Former member: Memphis Symphony Orchestra. Member: Brass Mosaic, Washington DC.

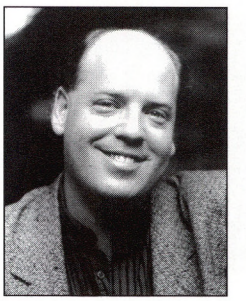
ELIZABETH A. STOPPELS
ASSOC. PRINCIPAL SECOND VIOLIN
(SAN ANTONIO, TX)

Oberlin Conservatory; Eastman School of Music. Member, San Antonio Symphony since 1990. Formerly: Assistant principal second violin, Jacksonville Symphony (FL); principal second violin, Virginia Symphony, Virginia Opera.



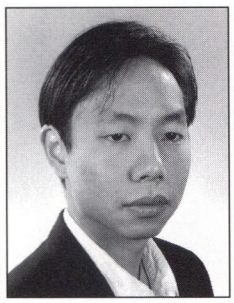
GLEN SWARTS
PRINCIPAL FRENCH HORN
(SAN FRANCISCO, CA)

Fourteenth season in Carmel. Principal horn: Berkeley and Marin Symphonies. Composer: *Concerto for Country Fiddle* (Orchestra Symphonique de Lyon); *Tango for Contrabass and Orchestra* (Berkeley Symphony). Recent premiere: *Three Short Subjects for Trumpet & Orchestra* (Marin Symphony 1998).



SANFORD SYLVAN
BARITONE SOLOIST
(BOSTON, MA)

Manhattan School of Music; Tanglewood Institute. Extraordinarily wide range of opera and concert repertoire, from baroque works to major operatic world premieres (including Grammy and Emmy awards for John Adams' *Nixon in China* and *Death of Klinghoffer)*. Opera: New York City Opera; Netherlands Opera; Glyndebourne; Houston Grand Opera; Edinburgh Festival; and others. Soloist with all major North American symphony orchestras including those of Cleveland, New York, Boston, Los Angeles, San Francisco, St. Paul. Internationally: Concertgebouw Amsterdam, London Sinfonietta; Zürich Tonhalle; Orchestra of the Age of Enlightenment; Japanese Broadcasting Corporation. Recordings include three Grammy nominations for Best Classical Vocal Performance. Distinguished recital soloist worldwide with longtime accompanist / recording partner David Breitman.

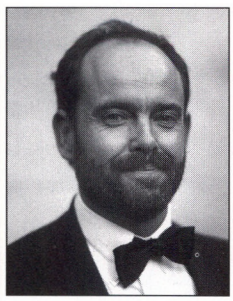


JOSEPH TAN
VIOLIN
(AMSTERDAM, THE NETHERLANDS)

Highest Honors, University of Texas at Austin; Oberlin Conservatory; Royal Conservatory The Hague. Smithsonian Chamber Players; Neue Düsseldorfer Hofmusik; Concerto '91 (Amsterdam). Chamber music: Varna Summer Festival; Utrecht early Music Festival.

YUKO TANAKA
HARPSICHORD, ORGAN
ADAMS MASTER CLASS PIANIST
(SAN FRANCISCO, CA)

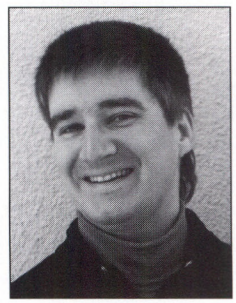
Stanford University (DMA); advanced studies in Amsterdam and Oslo. Active as soloist and chamber musician. Member: Women's Philharmonic; Musica Pacifica; Musica Angelica Baroque Orchestra. 1998 Berkeley Early Music Festival.



LOREN TAYERLE
FRENCH HORN
(LOS GATOS, CA)

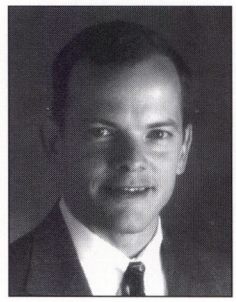
Principal Horn, San Francisco Opera's Western Opera Theater. Berkeley Symphony. Freelance: San Francisco Symphony and Ballet.

DIANE THOMAS
SOPRANO
(see Festival Staff page)



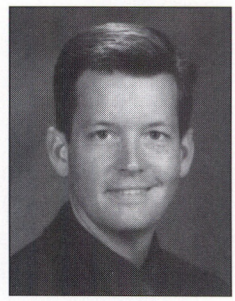
GEORGE THOMSON
PRINCIPAL VIOLA
(OAKLAND, CA)

American Bach Soloists; Philharmonia Baroque Orchestra. Founding member, San Francisco-based new music ensemble EARPLAY. Assistant Conductor, Berkeley Symphony Orchestra



ALLEN TOWNSEND
TENOR
(PHILADELPHIA, PA)

St. Clement's Choir of Philadelphia (recorded on the Dorian label); Voice of Orpheus, Swarthmore College; Voices Novae at Antiquae; Dallas Bach Society; Tri-Cities Opera (NY); Ithaca Opera (NY); Dallas Chamber Orchestra; Dallas Vocal Artists.

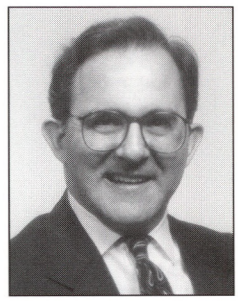


BRIAN E. VAUGHN
BASS, LECTURER
(BURBANK, CA)

Oberlin College Conservatory of Music. Twelfth season in Carmel. Director of Music, Brentwood School, Los Angeles. Performs and records with Los Angeles Chamber Singers.

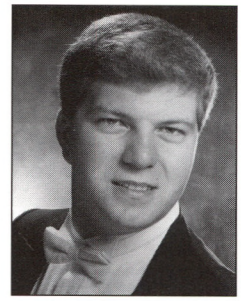
ELIZABETH WALLFISCH
CONCERTMASTER
(LONDON, ENGLAND)

Royal Academy of Music. Winner of numerous prestigious international competitions. Maintains a busy international schedule of concerts, recordings and broadcasts both as a concerto soloist, often directing from the violin, and as a recitalist with Convivium, the trio which she founded in 1989. Regularly leads the Raglan Baroque Players, Orchestra of the Age of Enlightenment, and the London Classical Players. She returns regularly to her native Australia, where she has been named "Artist in Residence" at the University of Melbourne. Recordings: include complete violin concertos of Bach and Haydn (Virgin Classics "Veritas" label). Her recent recording of Locatelli violin concertos, *L'Arte del Violino*, was awarded a "Best Recording" prize by the Cannes Classical Awards panel. Current projects on her busy schedule include a recording of the complete Mozart piano trios, concerts in the USA and Greece, and chamber music appearances at the Klang und Raum Festival in Germany. Professor of Violin, Royal Academy of Music, London; Professor of Baroque Violin, Royal Conservatory, The Hague.



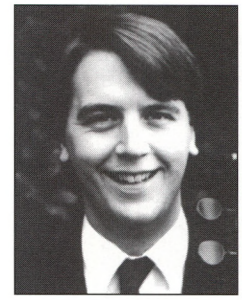
ROBERT WALP
TRUMPET
(PRINCIPAL TRUMPET TOWER MUSIC)
(HOUSTON, TX)

Northwestern University. Assistant principal trumpet, Houston Symphony (since 1983). Active soloist, recitals in the USA and France. Toured Russia with chamber ensemble of the Frankfurt Radio Symphony.



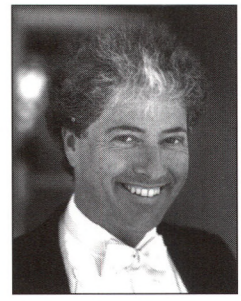
BRYCE WESTERVELT
TENOR
(WASHINGTON, DC)

Univ. of Maryland, College Park. Member: Maryland Opera Studio. Opera performances: Brevard Music Center; 20th Century Consort. Concert credits: Folger Consort; La Camerata Nuove; George Mason University; University of Maryland; University of Georgia.



ALLEN WHEAR
ASSOCIATE PRINCIPAL CELLO
(NEW YORK, NY)

New England Conservatory; Juilliard School. Freelance continuo and chamber musician in New York. Smithsonian Chamber Players; Washington Bach Consort; Musica Antique K^ln; Tafelmusik. Recordings: Sony, Deutsche Harmonia Mundi, Virgin, Musical Heritage.



SCOTT W. WHITAKER
TENOR
(PETALUMA, CA)

Stanford University. Eighth season in Carmel. Soloist: Los Angeles Philharmonic; American Bach Soloists; Philharmonia Baroque Orchestra; San Francisco Bach Choir; Sex Chordae Consort of Viols; Los Angeles Master Chorale; Roger Wagner Chorale; Gregg Smith Singers; Nakamichi Baroque Music Festival.

TWYLA WHITTAKER

SOPRANO
(OAKLAND, CA)

Arizona State University. 1996 Adams Fellow. Active concert soloist in San Francisco area. Philharmonia Baroque; American Bach Soloists; San Francisco Bach Choir; San Francisco Symphony. 1998 Finalist: New York Oratorio Society Competitions.

MARY WILSON

SOPRANO 1999 ADAMS FELLOW
(see Adams Master Class pages)

ELLY WINER

VIOLA
(TORONTO, CANADA)

Royal Conservatory of Music, Toronto; Banff Center. Performs in Canada and the United States. Member, Tafelmusik Baroque Orchestra (since 1985). Credits include American Bach Soloists; Opera Atelier; Purcell Consort; Studio of Ancient Music in Montreal; Berkeley Festival.

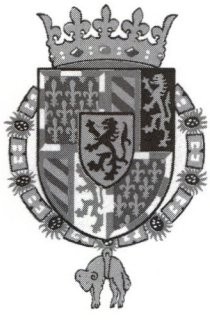
Mission Concert Banners

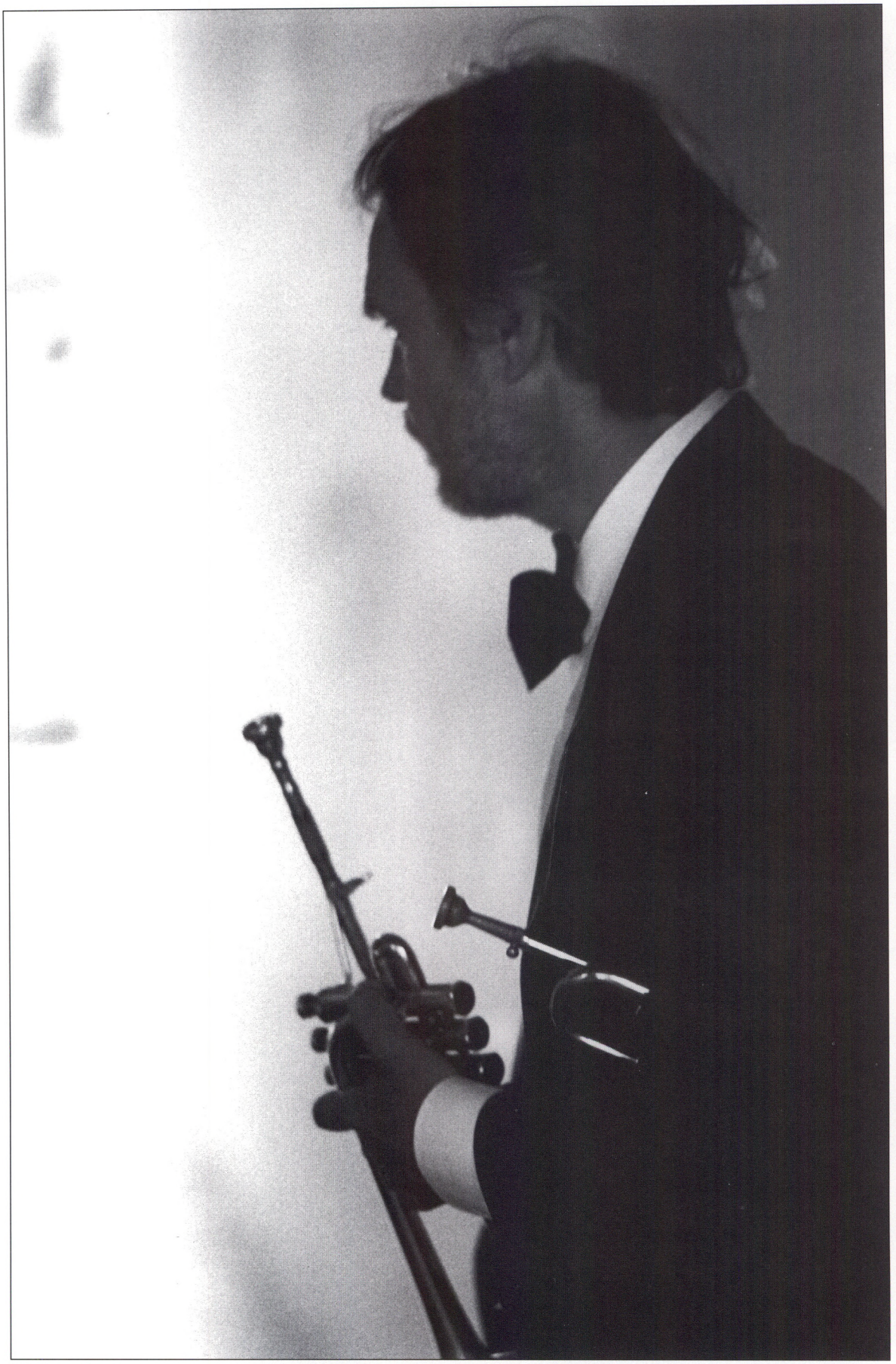
NANCY MORROW BURKETT

So how do you want to be remembered? How do you want to be identified? Johann Sebastian Bach, as he wrote with his goose quill pen thousands and thousands of carefully written musical notes, which spring to life each year in the Carmel Bach Festival, frequently considered how he would be identified. Sometimes he signed his manuscripts with a simple J. S. Bach and sometimes with his initials. Then his fertile mind began to play with his initials as his mind played with musical notes, considering what else could be done with those letters. The fugal quality of his eventual monogram reflects the working of his mind, and he took the simple J. S. B. and used the letters in German script forward and backward, intertwining them to create the now familiar design that appears on red and gold banners in the mission procession.

In the society of eighteenth-century Central Europe, which cherished all signs of wealth, power and status, displaying wherever possible coats of arms and shields to indicate position in the hierarchy of province, country or empire, Bach evidently decided he would create his own identifying insignia. He used *Soli Deo Gloria,* sometimes shortened to S D G to indicate his work came into being for the glory of God alone. Divine inspiration is certainly revealed in the power and magnificence of his creations, as well as enormously hard work. One man created this body of work with a quill pen, doubtless interrupted by wives, children, full-time teaching, coaching of choirs, writing on commissions, and endless studying.

He is remembered by banners displaying the shields of cities or provinces in which he lived, such as Weimar, Brandenburg, Prussia or Potsdam, and of nobles and kings who sought him out to add glory to their regimes. In the mission procession and in the Bach Festival office can be seen the shield of Frederick the Great, King of Prussia, with the Prussian black eagle, bearing on its breast symbols of conquered or inherited properties. Look for the Bourbon lilies of Louis XIV and Louis XV who employed Michael de Lalande, whose music also appears on the Mission Concert program. The Red Eagle of Brandenburg, the black and white shield of the Hohenzollerns, the wreath of rue on the shield of Saxony, and the double-headed black eagle of the Holy Roman Empire are other devices a careful eye can discover.





Wolfgang Basch waits in the wings.

WEEK ONE

Saturday, July 17

2:30 pm Lecture - Christmas in July, Carpenter Hall, FREE
7:00 pm Pre-concert talk - Facing the Music, Carpenter Hall, FREE
7:30 pm Tower Music, Sunset Center Terrace, Free
8:00 pm Opening Night - Bach/Prokofiev Concert, Sunset Theater
10:00 pm Opening Night Party, Carmel Women's Club

Sunday, July 18

1:00 pm Lecture - Christmas in Leipzig, Carpenter Hall, Free
2:00 pm Tower Music, Sunset Center Terrace, Free
2:30 pm Concert - Christmas Oratorio, Sunset Theater
6:00 pm "Bach Swings" Gala Party, Carmel Plaza

Monday, July 19

10:00 am Open Rehearsal, Sunset Theatre, Free
11:00 am Organ Recital, Carmel Mission Basilica
12 noon Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 pm Harpsichord Recital, All Saints Church
8:00 pm Concert - Hildegard and Hesperus, Carmel Mission Basilica

Tuesday, July 20

10:00 am Open Rehearsal, Sunset Theater, Free
2:30 pm Recital - Pairs and Trios, All Saints Church
4:00 pm Baroque Performance Panel (vocalists), Carpenter Hall, Free
7:00 pm Pre-concert talk - Facing the Music, Carpenter Hall, Free
7:30 pm Tower Music, Sunset Center Terrace, Free
8:00 pm Concert - Mozart and Haydn, Sunset Theater

Wednesday, July 21

10:00 am Open Rehearsal, Carmel Mission Basilica, Free
10:30 am Lecture - Music of the Mission Concert, Carpenter Hall, Free
2:30 pm Recital - The Little Band, All Saints Church
5:30 pm Twilight Concert - Hesperus, Church in the Forest
5:30 pm Mission Concert Dinner, Carmel Mission
7:30 pm Tower Music, Carmel Mission, Free
8:00 pm Mission Concert - Baroque Music for Christmas, Carmel Mission Basilica

Thursday, July 22

12 noon Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 pm Recital - Angels in the Mission, Carmel Mission Basilica
7:00 pm Lecture - The Modern Art of Early Music, Carpenter Hall
8:00 pm Concert - Fireworks for Strings and Harpshicord, Sunset Theater

Friday, July 23

10:30 am Lecture - Pergolesi and the Neapolitan Style, Carpenter Hall, Free
2:30 pm Recital - Continuo Players' Revenge, All Saints Church
7:00 pm Pre-concert talk - Facing the Music, Carpenter Hall, Free
7:30 pm Tower Music, Sunset Center Terrace, Free
8:00 pm Bach and Pergolesi's *The Maid as Mistress*, Sunset Theater

WEEK TWO

Saturday, July 24

11:00 am Recital - Mozart Returns, Sunset Theater
2:30 pm Lecture - Christmas in July, Carpenter Hall, Free
7:00 pm Pre-concert talk - Facing the Music, Carpenter Hall, Free
7:30 pm Tower Music, Sunset Center Terrace, Free
8:00 pm Bach/Prokofiev Concert, Sunset Theater

Sunday, July 25
1:00 pm Lecture - Christmas in Leipzig, Carpenter Hall, Free
2:00 pm Tower Music, Sunset Center Terrace, Free
2:30 pm Concert - Christmas Oratorio, Sunset Theater

Monday, July 26
11:00 am Organ Recital , Carmel Mission Basilica
12 noon Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 pm Harpsichord Recital, All Saints Church
8:00 pm Concert, Chanticleer, Sunset Theater

Tuesday, July 27
10:30 am Baroque Performance Panel (strings), Carpenter Hall, Free
2:30 pm Recital - Pairs and Trios, All Saints Church
7:00 pm Pre-concert talk - Facing the Music, Carpenter Hall, Free
7:30 pm Tower Music, Sunset Center, Free
8:00 pm Concert - Mozart and Haydn, Sunset Theater

Wednesday, July 28
10:30 am Lecture - Music of the Mission Concert, Carpenter Hall, Free
2:30 pm Recital - The Little Band, All Saints Church
5:30 pm Twilight Concert - Bach Cantatas for Mezzo, Church in the Forest
5:30 pm Mission Concert Dinner, Carmel Mission
7:30 pm Tower Music, Carmel Mission, Free
8:00 pm Mission Concert - Baroque Music for Christmas, Carmel Mission Basilica

Thursday, July 29
9:00 am School Concert, Alisal School, Salinas, Free
12 noon Adams Vocal Master Class, Carmel Presbyterian Church, Free
12:30 pm Children's Concert, Sunset Center, Free
2:30 pm Recital - Angels in the Mission, Carmel Mission Basilica
7:00 pm Lecture - The Modern Art of Early Music, Carpenter Hall
7:30 pm Family Concert, Hartnell College, Salinas, Free
8:00 pm Concert - Fireworks for Strings and Harpsichord, Sunset Theater

Friday, July 30
10:30 am Lecture - Pergolesi and the Neapolitan Style, Carpenter Hall, Free
2:30 pm Recital - Continuo Players' Revenge, All Saints Church
7:00 pm Pre-concert talk - Facing the Music, Carpenter Hall, Free
7:30 pm Tower Music, Sunset Center, Free
8:00 pm Bach and Pergolesi's *The Maid as Mistress*, Sunset Theater

WEEK THREE

Saturday, July 31
11:00 am Recital - Mozart Returns, Sunset Theater
2:30 pm Lecture - Christmas in July, Carpenter Hall, Free
7:00 pm Pre-concert talk - Facing the Music, Carpenter Hall, Free
7:30 pm Tower Music, Sunset Center, Free
8:00 pm Bach/Prokofiev Concert, Sunset Theater

Sunday August 1
1:00 pm Lecture - Christmas in Leipzig, Carpenter Hall, Free
2:00 pm Tower Music, Sunset Center, Free
2:30 pm Concert - Christmas Oratorio, Sunset Theater

Calendar of Events

CARMEL BACH FESTIVAL 1998 SEASON

Monday, August 2

11:00 am Organ Recital , Carmel Mission Basilica
12 noon Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 pm Harpsichord Recital, All Saints Church
8:00 pm Concert - Chanticleer, Sunset Theater
10:30 pm Candlelight Baroque Violin Recital, Sunset Theater

Tuesday, August 3

10:30 am Baroque Performance Panel (Winds), Carpenter Hall, Free
2:30 pm Recital - Pairs and Trios, All Saints Church
7:00 pm Pre-concert talk - Facing the Music, Carpenter Hall, Free
7:30 pm Tower Music, Sunset Center, Free
8:00 pm Concert - Mozart and Haydn, Sunset Theater

Wednesday, August 4

10:30 am Lecture - Music of the Mission Concert, Carpenter Hall, Free
2:30 pm Recital - The Little Band, All Saints Church
5:30 pm Twilight Concert - Bach and Beethoven, Church in the Forest
5:30 pm Mission Concert Dinner, Carmel Mission
7:30 pm Tower Music, Carmel Mission, Free
8:00 pm Mission Concert - Baroque Music for Christmas, Carmel Mission Basilica

Thursday, August 5

9:00 am School Concert, Olson School, Marina, Free
12 noon Adams Vocal Master Class, Carmel Presbyterian Church, Free
2:30 pm Recital - Angels in the Mission, Carmel Mission Basilica
7:00 pm Lecture - The Modern Art of Early Music, Carpenter Hall
7:30 pm Family Concert, Oldemeyer Center, Seaside, Free
8:00 pm Concert - Fireworks for Strings & Harpsichord, Sunset Theater

Friday, August 6

10:30 am Lecture - Pergolesi and the Neapolitan Style, Carpenter Hall, Free
2:30 pm Recital - Continuo Players' Revenge, All Saints Church
7:00 pm Pre-concert talk - Facing the Music, Carpenter Hall, Free
7:30 pm Tower Music, Sunset Center, Free
8:00 pm Bach and Pergolesi's *The Maid as Mistress*, Sunset Theater

FINAL WEEKEND

Saturday, August 7

11:00 am Recital - Mozart Returns, Sunset Theater
2:30 pm Adams Vocal Showcase, Sunset Center
6:00 pm Best of the Fest Dinner, Carmel Women's Club
7:30 pm Tower Music, Sunset Center, Free
8:00 pm Best of the Fest, Sunset Theater
10:00 pm Grand Finale Wine Reception with the Artists, Carmel Women's Club

Sunday, August 8

2:30 pm Tower Music, Carmel Mission, Free
3:00 pm Mission Concert - Baroque Music for Christmas, Carmel Mission Basilica

Chorale leader Diane Thomas, soprano, and Paul Grindlay, bass.

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Merrill Lynch	Saturday Major Concerts
Quail Lodge	Sunday Major Concerts
ColorAd Printers	Monday Major Concerts
First National Bank	Community Outreach and Education Program
Coast Weekly	Opening Gala Party
Four Sisters Inns	The Recitals
Inns by the Sea	The Discovery Series
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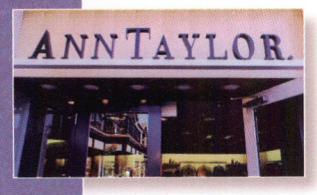

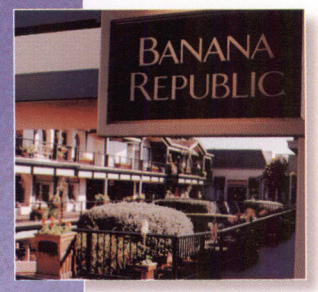

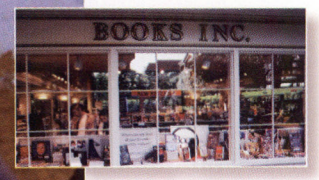

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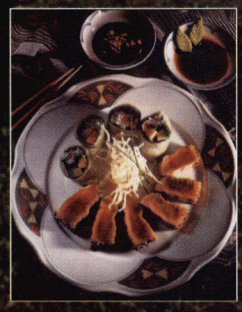

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- News - Traffic & Weather.....6:30am & 7:30am
- Local Art Talk with Lisa Ledin (Wednesday).....8:30am & 5:30pm
- Financial News with Tom McCullough.....8:00am & 5:00pm
- Mozart Block.....9am to 9:25am
- Mid Morning Show with Brad Spear.....10am to 2pm
- Afternoon Show with Ray Brown.....2pm to 6pm
- Afternoon News with Lisa Ledin.....4:30pm
- Weekend Spotlight with Lisa Ledin.....Thursday: 5:45pm & Friday: 8:45am & 5:45pm
- Evening Show with Mark Calder.....6pm to midnight
- Dinner Classics.....6pm to 8pm
- All Time Classics (Monday thru Sunday).....9pm to 9:40pm
- Late Night Music with Diana Gannon.....Midnight to 6am
- Animal Instincts.....Monday through Friday, 3 times daily
- Pulse of the Planets.....Monday through Friday, 3 times daily
- Earth & Sky.....Monday through Sunday, 3 times daily
- Inserts of Local Arts Updates Throughout the Day & Evening

SATURDAYS

- Morning Show with Laura Carlo.....6am to 10am
- Kids Classical Hour with Ray Brown.....9am to 10am
- Mid Morning Show with Brad Spear.....10am to 2pm
- Afternoon Show with Ray Brown.....2pm to 6pm
- What's New Feature.....6pm to 8pm
- All Time Classics.....9pm to 9:40pm
- Evening Show with Cathy Fuller.....6pm to midnight
- Pops Concert.....8pm to 9pm
- Late Night with Dave MacNeil.....Midnight to 6am

SUNDAYS

- Morning Show with Laura Carlo.....6am to 10am
- Sunday Brunch.....8am to 2pm
- Mid Morning Show with Brad Spear.....10am to 2pm
- Afternoon Show with Ray Brown.....2pm to 6pm
- Evening Show with Larry King.....6pm to midnight
- All Time Classics.....9pm to 9:40pm
- Late Night with Dave McNeil.....Midnight to 6am

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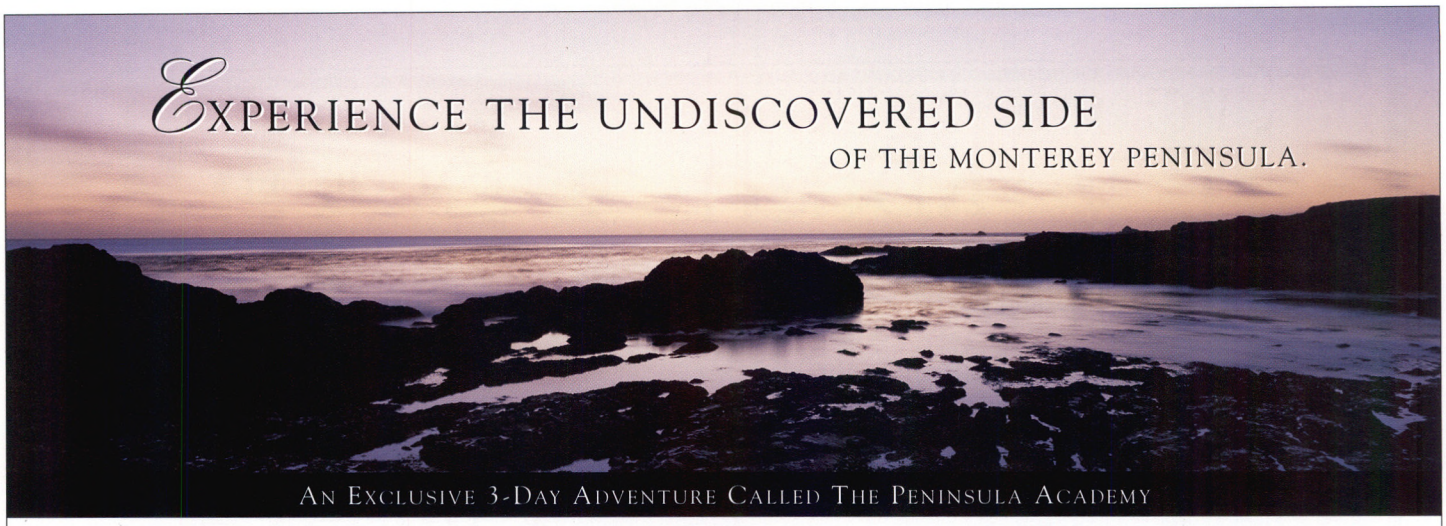
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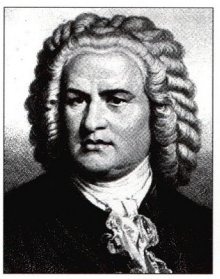

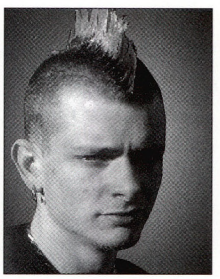

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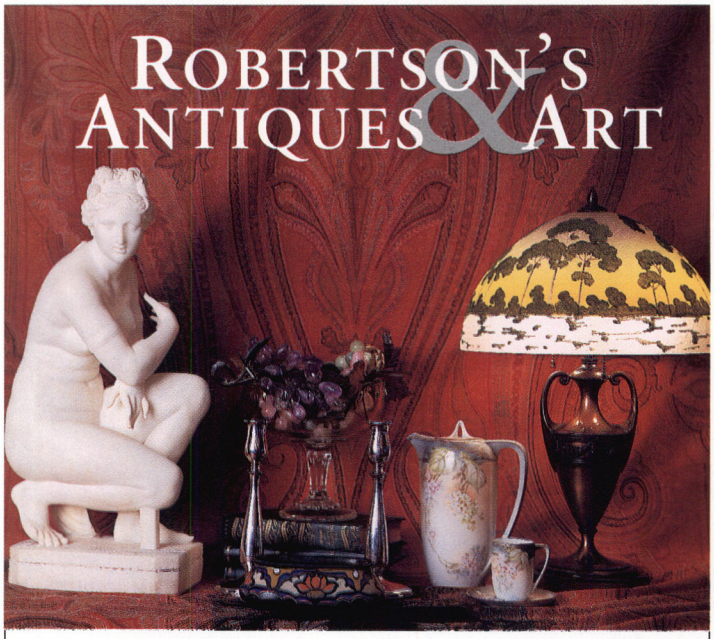

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Carmel Bach Festival 1999

62nd Season Program

Libby being launched from the wings by Technical Director Ron Shwedel, Stage Manager Michael Becker, Soprano Kendra Colton, and crew member Micheal Rhoton in the background.

Opening Night Concert
Festival Chorale and Orchestra
Bruno Weil, *Conductor*

I. Orchestra Suite No. 3 in D Major, BWV 1068 — Johann Sebastian Bach

1685 - 1750

(Allegro)
Vite
Air
Gavotte I
Gavotte II
Bourrée
Gigue

II. Cantata BWV 202, *Weichet nur, betrübte Schatten* (The Wedding Cantata) — J.S. Bach

Aria: *Weichet nur, betrübte Schatten*
Recitative: *Die Welt wird wieder neu*
Aria: *Phoebus eilt mit schnellen Pferden*
Recitative: *Drum sucht auch Amor sein Vergnügen*
Aria: *Wenn die Frühlingslüfte streichen und durch bunte Felder weh'n*
Recitative: *Und dieses ist das Glükke*
Aria: *Sich üben im Lieben, in Scherzen sich herzen ist besser als Florens vergängliche Lust*
Recitative: *So sei das Band der Keuschen Liebe*
Gavotte: *Sehet in Zufriedenheit*

Kendra Colton, *soprano*
Roger Cole, *oboe*

III. Symphony No. 1 in D Major — Sergei Prokofiev

1891 - 1953

Allegro con brio
Larghetto
Gavotta
Finale: Molto vivace

INTERMISSION

IV. Cantata BWV 206, *Schleicht, spielende Wellen* (Murmur softly, playful waves) — J.S. Bach

Drama for the Birthday of August III, King of Poland and Elector of Saxony
Chorus: *Schleicht, spielende Wellen*
Recitative.Bass (Weichsel): *O glückliche Veränderung*
Aria.Bass. (Weichsel): *Schleuss des Janustempels Türen*
Recitative.Tenor (Elbe): *So recht! Beglückter Weichselstrom!*
Aria.Tenor (Elbe): *Jede Woge meiner Wellen ruft*
Recitive.Alto (Donau) *Ich nehm'zugleich an deiner Freude Teil*
Aria.Alto (Donau): *Reis, von Habsburgs hohem Stamme*
Recitative.Soprano. (Pleisse): *Verzeiht, bemooste Häupter starker Ströme*
Aria.Soprano. (Pleisse): *Hört doch! Der sanften Flöten Chor*
Recitative.Bass (Weichsel), Tenor (Elbe), Alto (Donau), Soprano (Pleisse): *Ich muss, ich will gehorsam sein.*
Chorus: *Die himmlische Vorsicht der ewigen Güte*

Pleisse: Rosa Lamoreaux, *soprano;* Donau (Danube): Catherine Robbin, *mezzo-soprano*
Elbe: Alan Bennett, *tenor;* Weichsel (Vistula): Sanford Sylvan, *baritone*

This concert is generously sponsored by Merrill Lynch

Supertitles translated and produced by Chris Bergen.
This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, July 25 at 10 a.m.

The survival of three complete cycles of church cantatas by Bach has often obscured the fact that he was also a very prolific composer of secular vocal works. These were often commissioned by aristocratic and bourgeois patrons for particular celebrations, but sometimes Bach seems to have prepared them on his own initiative, to show his respect and gratitude to the person concerned. In any event, the scores for these pieces were not so securely stored as those for the church works, which could be reused according to the repeating sequence of the church year. Furthermore, many of the occasional pieces were probably presented to their dedicatees and thus separated from the corpus of Bach's manuscripts. Although the music for a distressing number of these works (as evidenced by surviving texts and announcements) is lost, Bach does seem to have reused the music to a far greater degree than in the case of his church music. Thus, a certain amount of the music for lost occasional works survives in other contexts.

I. Orchestral Suite No. 3

In setting an orchestra suite (or, more correctly, an *"Ouverture"*)—basically a French-style overture followed by a collection of dances—Bach was continuing a tradition in German orchestral music which can be traced back to the last two decades of the seventeenth century. Orchestral suites seem to have originated in France, where Lully and his followers abstracted dance movements from larger dramatic works and formed them into purely orchestral collections. J. C. F. Fischer and G. Muffat were the principal German importers, who found the new genre worked well in the courts of German-speaking states, so much did the nobility wish to emulate the practices and affectations of the Sun King's court. Bach made the fast sections of his overtures rather more complex than their French predecessors, largely by integrating elements of the newer Italian concerto style; this plays on the idea of a returning *ritornello* (main orchestral statement), but exactly what is returned, and when, is a particular subtlety that Bach made his own. German suites are to a certain extent a weather vane, each pointing to the most popular types of music of its time; Bach's *D Major Suite* contains an *Air*, *Gavottes* and a *Bourrée*. The *Air* had been a popular genre for several years in Lutheran Germany; it was perhaps partly influenced by the growth in the writing of new hymns and spiritual songs since the last decades of the previous century (an aspect of the Pietist movement); there was also a general interest in vernacular song which was eventually channeled into newer operatic genres, particularly the *Singspiel* (German opera with spoken dialogue). Bach's *Air* is considerably more complex than its title would suggest, with its finely worked accompanying parts. (The title "Air on the G String" derives from a late nineteenth-century arrangement that required the violinist to begin the melody high on the fingerboard using the lowest string of the instrument.)

In shape and proportion Bach's dances compare well with those of Telemann, easily the most prolific composer in northern Germany. But what makes Bach's so unusual is the sheer detail of the writing: both the *Gavottes* and *Bourrée* contain the obsessive working of a specific motive. Indeed, that of *Gavotte I* works in both a slow and a fast version simultaneously. But however obsessed Bach may have been with intricacy and motivic detail he never forsook his primary duty as a performer to make music that "works" for an astonishing variety of audiences.

II. Cantata 202

Of the four known wedding cantatas, only two survive in complete musical form. *Weichet nur* is preserved in a copy of 1730, but it almost certainly dates from before that time. Something of its style and notation points toward origins during Bach's royal employment at Cöthen, or even Weimar; but the modest, humorous and almost rustic style of much of the music hardly suggests the wedding of one of Bach's princely patrons. The frequently-observed relationship of the third movement *(Phöbus eilt)* to the last movement of the *Sonata in G Major for Violin and Harpsichord*, BWV 1019, hardly helps date the piece, since the latter movement comes from the final version of the sonata, written over a decade after the surviving copy of the cantata. Certainly the detail and intimacy of the writing recalls much of the Weimar music; the recitatives which develop into arias; the extraordinarily expressive depiction of winter in the opening movement and the concise

thematic statements characterizing the later arias. The development of earthly love is poetically portrayed as the banishing of winter and the coming of spring, while the music becomes progressively more dance-like and regularly phrased. The final valedictory movement is unashamedly titled *Gavotte* with the vocal section inserted as a sort of *Double*. Interestingly, Bach would often use the same musical strategy in his church cantatas, the beneficial Christian message being exposed and developed with ever more light-hearted music.

III. Prokofiev Symphony

When he began his first Symphony at the age of 25, Sergei Prokofiev was already an established figure in St. Petersburg musical circles. His reputation was as something of a "bad boy;" he had been a precocious but willful student at the conservatory who, tiring of the conservatism of the composition department, studied only piano and conducting while pursuing composition outside of class. The athleticism and brilliance of his early works had placed him firmly in the ultra-modernist camp, and it was likely with a certain desire for *éclat* that he set out to write a work that adhered ostentatiously to conservative formal strictures.

The title "Classical Symphony" was his own; this was not to be one of the overstuffed romantic symphonies—broad in scope but conservative in idiom—that "good" students wrote as graduation pieces (witness Stravinsky's early *E-flat Symphony*). As Prokofiev later told it, his desire was merely to try to compose something without the benefit of the piano (note that Stravinsky always used one), but there was surely a larger impulse. For this work, with its affectionate irony and relentless optimism, was to become something of a touchstone for the composer.

Homages to the classical masters were not unknown in Russian music. Faux-Mozart was even something of a genre—an idiom employed frequently by Tchaikovsky, for example. Prokofiev's innovation was to combine by-the-book sonata form and characteristic textures (the arpeggiated "*Alberti bass*" in the bassoon, for example, or the skipping two-note figure in the slow movement that is straight out of Mozart) with harmony whose lack of chromaticism was eminently modern. Major triads abound, like a toothy grin that never leaves a person's face, but they are combined in unconventional relationships (one after the other a step apart, for example). This combination—sounds of the past, but formed into sentences of the present—is perhaps the most distinctive feature of Prokofiev's music, one which makes it particularly accessible.

The four-movement work begins with a bustling *Allegro*, whose second theme (contrasting in character, like the textbook says) is particularly tongue-in-cheek. The slow movement is a portrait of elegance with just a hint of rebelliousness, and is followed by a galumphing *gavotte* and *musette*. The boisterous finale, while somewhat evocative of Haydn, could only have been conceived in the twentieth century—the energy here is of a purring internal-combustion engine, not a horse-drawn carriage.

– Michelle Dulak

IV. Cantata 206

Bach's birthday cantata *Schleicht, spielende Wellen* comes from the same world as the Christmas Oratorio and its associated cantatas. All these works originate in the year following the succession of Friedrich Augustus II to the Electorate of Saxony in 1733. There were religious-political problems associated with this succession. While Friedrich's father (Friedrich Augustus I) had become a Catholic in order to gain the throne of Poland, his estranged wife remained staunchly Lutheran and thus endeared herself greatly to the Lutheran majority of Saxony. Her son, however, was brought up away from her as a Catholic, so there was obviously some question as to whether he would garner sufficient political support on his succession. Moreover, Leipzig, as center of the other main political power in Saxony, and the "Estates" (a council of lesser nobles, landowners, businessmen and academics) had a somewhat anti-absolutist atmosphere. Bach seems to have gone out of his way to profess his fealty to the royalist cause (despite his obvious religious

difference) and it seems, in turn, that much of his support in the various squabbles in Leipzig came from the absolutist party.

Cantata 206, composed for Friedrich's birthday in October 1734, was not in fact performed until October 1736. The text is topical, both in regard to the wider Saxon politics and the locality of Leipzig. The four main rivers associated with August's life and domain are personified and compete for their ruler's affection. Typically, the Leipzig River, the Pleisse (soprano) has the final say with the most memorable music. The alto impersonates the Danube, or Donau (since the Electress was an Austrian Archduchess); the tenor, the Elbe (the river of Dresden, the capital city of Saxony); perhaps most interesting is the bass's association with the Vistula (Weichsel, the river of Warsaw, Friedrich's seat as king of Poland). In 1733 Friedrich's succession in Poland was disputed and he was not elected, as August III, until 1734; the inevitable uncertainty may partly account for the postponement of the first performance of this cantata until 1736 when Friedrich's position was undoubtedly stronger.

No one could claim that this is a work that presents profound ideas, spiritual or political. But given that the work is exclusively concerned with the imagery of rivers, Bach had the musical challenge of portraying the concept of flow with enough variety to counteract the general absence of slow music. The opening chorus combines the movement of playing waves with vivid scales depicting the fast torrents. The two rivers that Bach never saw—the Vistula and the Danube—he portrays respectively with a stately gavotte-like movement and a more expressive movement for oboes who imitate each other and the alto voice. The Dresden River inspires a near perpetual motion from the solo violin in the key of B Minor (is this a subconscious reference to Bach's recent presentation of the first half of the *Mass in B Minor* to the Dresden court?). The Leipzig river, which Bach leaves to last, was probably the one on which Bach spent the most effort: the instrumentation for three flutes is extremely rare (remember that the flute had been a popular instrument in Saxony for barely a decade) and the music is very light and airy with a very sparse bass part. The Pleisse also has the most extensive slow music, with the *arioso* heralding the Elector himself; it is she who introduces the final chorus in which all four rivers sing their praises in a rousing gigue.

– Program notes by John Butt unless otherwise indicated

Festival Chorus, Chorale and Orchestra
Bruno Weil, *Conductor*

Weihnachts-Oratorium, BWV 248 (The Christmas Oratorio) **Johann Sebastian Bach**
1685 - 1750

I. Christmas Day

Chorus: *Jauchzet frohlocket!*
Recitative: (Evangelist) *Es begab sich aber zu der Zeit*
Recitative: (Alto) *Nun wird mein liebster Bräutigam*
Aria: (Alto) *Bereite dich Zion*
Chorale: *Wie soll ich dich emfangen*
Recitative: (Evangelist) *Und sie gebar ihren ersten Sohn*
Chorus: *Er ist auf Erden kommen arm*
Aria: (Bass) *Grosser Herr und starker König*
Chorale: *Ach, mein herzliebes Jesulein!*

II. Second Day of Christmas

Sinfonia
Recitative: (Evangelist) *Und es waren Hirten*
Chorale: *Brich an, o schönes Morgenlicht*
Recitative: (Evangelist) *Und der Engel sprach zu ihnen*
Recitative: (Bass) *Was Gott dem Abraham verheissen*
Aria: (Tenor) *Frohe Hirten, eilt*
Recitative: (Evangelist) *Und das habt zum Zeichen*
Chorale: *Schaut hin! dort liegt im finstern Stall*
Recitative: (Bass) *So geht denn hin, ihr Hirten*
Aria: (Alto) *Schlafe, mein Liebster*
Recitative: (Evangelist) *Und alsobald war da bei dem Engel*
Chorus: *Ehre sei Gott*
Recitative: (Bass) *So recht, ihr Engel, jauchzt und singet*
Chorus: *Wir singen dir in deinem Heer*

III.Third Day of Christmas

Chorus: *Herrscher des Himmels*
Recitative: (Evangelist) *Und da die Engelvon ihnen gen Himmel fuhren*
Chorus: *Lasset uns nun gehen gen Bethlehem*
Recitative: (Bass) *Er hat sein Volk getröst'*
Chorale: *Dies hat er Alles uns getan*
Duet: (Soprano, Bass) *Herr, dein Mitleid, dein Erbarmen*
Recitative: (Evangelist) *Und sie kamen eilend*
Aria: (Alto) *Schliesse, mein Herze*
Recitative: (Alto) *Ja, ja! mein Herz soll es bewahren*
Chorale: *Ich will dich mit Fleiss bewahren*
Recitative: (Evangelist) *Und die Hirten kehrten wieder um*
Chorale: *Seid froh, dieweil*

INTERMISSION

IV. Feast of the Circumcision

Chorus: *Fallt mit Danken*
Recitative: (Evangelist) *Und da acht Tage*
Recitative and Arioso Duet: (Soprano, Bass) *Immanuel, o süsses Wort!*
Aria: (Soprano) *Flösst, mein Heiland*
Duet: (Soprano, Bass) *Wohlan! dein Name soll allein*
Aria: (Tenor) *Ich will nur dir zu Ehren leben*
Chorale: *Jesus richte mein Beginnen*

V. Sunday After New Year

Chorus: *Ehre sei dir, Gott!*
Recitative: (Evangelist) *Da Jesus geboren war zu Bethlehem*
Chorus: *Wo ist der neugeborne König der Juden?*
Chorale: *Dein Glanz all' Finsternis verzehrt*
Aria: (Bass) *Erleucht' auch meine finstre Sinnen*
Recitative: (Evangelist) *Da das der König Herodes hörte*
Recitative: (Alto) *Warum wollt ihr erschrecken?*
Recitative: (Evnagleist) *Und liess versammeln alle Hohenpriester*
Trio: (Soprano, Alto, Tenor) *Ach! wann wird die Zeit erscheinen?*
Recitative: (Alto) *Mein Liebster herschet schon*
Chorale: *Zwar ist solche Herzensstube*

VI. Feast of the Epiphany

Chorus: *Herr, wenn die stolzen Feinde schnauben*
Recitative: (Evangelist) *Da berief Herodes die Weisen heimlich*
Recitative: (Soprano) *Du Falscher, suche nur den Herrn*
Aria: (Soprano) *Nur ein Wink von seinen Händen*
Recitative: (Evangelist) *Als sie nun den König gehöret hatten*
Chorale: *Ich steh'an deiner Krippen hier*
Recitative: (Evangelist) *Und Gott befahl ihnen im Traum*
Recitative: (Tenor) *So geht! genug, mein Schatz*
Aria: (Tenor) *Nun mögt ihr stolzen Feinde schrekken*
Recitative: (Soprano, Alto, Tenor, Bass) *Was will der Hölle schrekken nun*
Chorale: *Nun seid ihr wohl gerochen*

Evangelist: Alan Bennett, *tenor;* Kendra Colton, *soprano*
Catherine Robbin, *mezzo-soprano;* Sanford Sylvan, *baritone*

Elizabeth Wallfisch, David Myford, *violins;* George Thomson, Elly Winer, *violas;*
Douglas McNames, *cello;* Roger Cole, *oboe, oboe d'amore, oboe da caccia;*
Robin Carlson, *flute;* Wolfgang Basch, *trumpet;* Glen Swarts, *French horn;*
Jesse Read, *bassoon;* John Butt, *organ;* Daniel Lockert, *harpsichord*

Supertitles by Jerry Sherk, San Francisco Opera

This concert is generously sponsored by Quail Lodge

This concert will be delay broadcast by KUSP-FM 88.9 on Sunday, August 8 at 10 a.m.

The Christmas Oratorio

Bach's cantatas were closely associated with the New Testament readings at the main morning service, providing a commentary and reflection on the Scripture. Thus, in fulfillment of Luther's own supreme regard for both music and preaching, the cantata took over something of the role of the sermon (indeed the cantata and sermon followed one another in the liturgy). *The Christmas Oratorio*, a cycle of six cantatas, is no exception to this pattern; indeed each cantata was performed separately for six successive celebrations during the Christmas period 1734-5. However, while much of the Biblical text in most cantatas is paraphrased and alluded to, the Oratorio presents a complete Gospel narrative, that of the Nativity (Luke 2:1-21 and Matthew 2:1-12), something which renders the work analogous to other familiar oratorios such as Handel's *Messiah*.

The printed *libretto* for the Leipzig congregations (issued toward the end of 1734), shows that the cycle began with a performance of Part I in both Nikolai and Thomas Churches, with Part II likewise performed twice on St. Stephen's day; Part III was performed in the Nikolai church on December 27 (St. John's Day), Part IV on January 1 in both churches to celebrate the feast of the Circumcision; Part V on the following day (the first Sunday after New Year), in the Nikolai Church; and Part VI on January 6, in both churches, for the feast of the Epiphany.

During the Advent season it was not customary to perform elaborate church music in Leipzig, so Bach had nearly a month to prepare the six cantatas. When he first arrived in that city some ten years before, he composed at a frenetic rate, producing one cantata every week for at least three years. However, by the 1730s Bach seems to have become accustomed to a much more leisurely rate of composition (although it was still remarkable by modern standards). Moreover, he often reused earlier music, not necessarily to save time, but probably as part of a mission to perfect his music, refining and recasting pieces which he obviously valued.

The Christmas Oratorio is largely adapted from four secular cantatas that Bach had composed in 1733-4. *Lasst uns sorgen, lasst uns wachen* (BWV 213) was performed on September 5, 1733 to celebrate the birthday of the crown prince, Friedrich Christian of Saxony. The music for all the choruses and arias except the final chorus was reused in *The Christmas Oratorio:* one piece in each of Parts I-III and three in Part IV. *Tönet, ihr Pauken! Erschallet, Trompeten!* (BWV 214), was written for the birthday of Maria Josepha, Electress of Saxony and (owing to her husband's recent election to the throne) Queen of Poland, on December 7, 1733; like BWV 213, this was performed by the *Collegium Musicum* (Bach's "town-and-gown" university group). Bach used four movements in *The Christmas Oratorio*, one in each of Parts II and III, and two in Part I. The first movement of the latter, with its opening timpani solo and trumpet fanfares, clearly fits the original text more precisely ("Sound your drums, blow your trumpets"), although it is hardly inappropriate as a more general expression of Christian praise. *Preise dein Glücke, gesegnetes Sachsen* (BWV 215), celebrating the first anniversary of the accession of Augustus III, Elector of Saxony and King of Poland, was first performed on October 5, 1734 in the market place in Leipzig, in the presence of the royal family. Cantata 215 provides a single movement for Part V. The fourth cantata "parodied" (adapted and reworked) in *The Christmas Oratorio* is known only from the incomplete instrumental parts (BWV 248a) and this provides much of the music for Part VI.

Obviously the recitatives, which propel much of the Christmas narrative, and the twelve chorales that provide appropriate commentary from the standard Lutheran literature, did not belong to the secular models; most were presumably composed or (in the case of the chorales) arranged specifically for the *Oratorio*. Only five movements remain unaccounted for in earlier works, although it is possible that the majority of these are parodies of works that have since become lost. Certainly the topical pastoral *sinfonia* to Part II seems to be freshly composed, as does much of the expressive alto aria with violin *obbligato* from Part III, derived as it is from an abandoned sketch in Cantata 215.

Lest it may be thought that Bach was either lazy or sacrilegious in converting music originally conceived for earthly royalty to sacred purposes, it should be remembered that royalty was still often accorded a God-given authority in Bach's age; it was seen as being a major part of the hierarchical system of authority for which God functioned as the apex. In other words, Bach's belief in the divine right of monarchs was probably almost as strong as his belief and trust in God. Indeed, when many sought to challenge the absolute authority of the monarch in Bach's environment, Bach very clearly sided with the royalist party, his faithfulness to the royal office even overriding the fact that the Elector of Saxony was a Catholic. The three surviving secular models for *The Christmas Oratorio* celebrate royal birthdays or newly acquired royal authority, so Bach doubtless saw a direct analogy with the celebration of the birth of Christ. Much of the text and music of the resulting oratorio points to the figure of Christ as supremely "royal."

The orchestra for Parts I and III includes trumpets and timpani, those instruments particularly associated with festive, royal occasions. These cantatas both begin and end with the most festive writing and together frame Part II, which presents an entirely different orchestral sound, characterized by an extraordinary band of four "non-standard" oboes (oboes d'amore and oboes da caccia), which together with flutes evoke the pastoral scene at the manger.

The theologian Robin Leaver notes that Bach links the Christmas celebration with Passion music and theology in the last three parts. First, in Part IV the bass recitatives that frame the central soprano aria as meditations on the name of Jesus are combined with the *Passiontide chorale Jesu, du mein liebstes Leben*, thus associating the first shedding of the blood of Christ (i.e. circumcision), with the crucifixion. In Part V the Evangelist announces the arrival of the wise men followed by their question: "Where is he that is born King of the Jews?" This chorus is strongly reminiscent of the *turba* (crowd or mob) choruses in Bach's passions, suggesting that Bach had passion music in mind at this point (some suggest that this chorus might derive from the lost *Mark Passion*, BWV 247). The finale chorale of Part VI is a sumptuous setting of the melody *Herzlich tut mich verlangen*, the "Passion Chorale" itself. Furthermore, this "Passion Chorale" melody has already been heard, as the first chorale of Part I. As both the first and the last chorale of *The Christmas Oratorio* as a whole, this emphasizes the very purpose of Christmas as celebrating the Incarnation which would eventually lead to crucifixion and Atonement.

When the music of *The Christmas Oratorio* is compared with that of the earlier narrative oratorios (principally the great Passion settings) it often seems to present a considerably lighter style. Obviously, much of this relates to the difference of subject matter, but it also evidences a new stylistic direction that Bach embarked upon in the early 1730s. He seems to have made a conscious effort to integrate elements from the more modern galant idioms, characterized by graceful, strongly phrased melodies and lighter folk-inspired idioms (particularly in Part II). The trumpet writing in Parts I and III is of uncommon virtuosity and was undoubtedly inspired by the renowned skills of the Leipzig city trumpeter, Gottfried Reiche. In the context of the homage music for the Saxon royal family he would have been an important musical ambassador for the city of Leipzig. Unfortunately his efforts in playing for the royal celebrations on October 5, 1734 (when BWV 215 was performed), combined with the effects of torch smoke, took their toll, and he died the following day. Thus the return of the trumpet movements from the secular cantatas in the guise of *The Christmas Oratorio* only a few months later must have struck a particularly melancholy note in Leipzig.

– John Butt

Monday Concert

JULY 19 ONLY, 8:00 PM, CARMEL MISSION BASILICA

Luminous Spirit
Eternal Chants of Hildegard von Bingen
1098 - 1179

Rosa Lamoreaux, *soprano*
Hesperus: Tina Chancey, *vielle, kameng, lyra, recorder*
Scott Reiss, *hammered dulcimer, recorder*

O viridissima virga (sequence)
O eterne Deus (antiphon)
O tu illustrata (antiphon)*
Vos flores rosarum (responsory)

O quam mirabilis (antiphon)
O lucidissima (responsory)
Cum erubuerint (antiphon)*
O ignis Spiritus paracliti (sequence)

INTERMISSION

Ave Maria (responsory)
Caritas abundat (antiphon)
Ave generosa (hymn)
O nobilissima viriditas (responsory)

O Ecclesia (sequence)
Deus anim rorem (antiphon)*
O floriosissimi lux (antiphon)
Hodie aperuit (antiphon)

**Instrumental*

This concert is generously sponsored by ColorAd Printers

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, August 15, at 10:00 am

One of the most remarkable women of the late Middle Ages, the German mystic, writer, abbess, and musician Hildegard von Bingen (1098-1179) is the earliest western composer about whom we know actual biographical information. Born into a noble family, she began to have visions of luminous objects at the age three. She was dedicated to the church at the age of eight, and took the veil at fifteen. Her visions intensified, and by 1141 she felt compelled to make written records of them, with the aid the monk Vollmar, who acted as her scribe. Here is how she described her revelation:

> *And it came to pass . . . when I was 42 years and 7 months old, that the heavens were opened and a blinding light of exceptional brilliance flowed through my entire brain. And so it kindled my whole heart and breast like a flame, not burning but warming . . . and suddenly I understood of the meaning of expositions of the books . . .*

She founded two independent convents in the Rhine valley near the town of Bingen, from which her name derives, in 1150 and 1165. She became well known not only for her prophetic and apocalyptic writings (which earned her the title "The Sybil of the Rhine"), but also for her treatises on natural history and medicine. Her fame became so great that she was sought after for consultations with popes, kings, and leaders at all levels of church life. She failed to achieve sainthood despite the efforts of no fewer than four medieval popes toward of her canonization; however, she did achieve the first step in the process, "veneration," and is listed in the Roman Martyrology, with a feast day on September 17.

Hildegard's poetry, inspired by her visions, contains vivid imagery expressing mystic and apocalyptic insights. She set her poems to music in the form of plainchants, 77 of which make up a collection called Symphonia armonie celestium revelationum. It serves as a kind of liturgical cycle, with various chants honoring the feast days of locally revered saints. Her compositions, highly individual in style, expanded the boundaries of the plainchant form, with wider vocal ranges, new melodic and harmonic patterns, and richly melismatic ornamentation (i.e., with many notes sung on a single syllable).

The pieces heard on this concert fall into four categories of liturgical songs or chants:

- the hymn, a song of praise in "strophic" form, i.e., with several verses sung to the same melody;
- the antiphon, designed to be sung before and after the chanting of a psalm;
- the responsory, a chant sung after the reading of the lesson;
- the sequence, an elaborate and wide-ranging type of syllabic chant usually consisting a series of poetic couplets with each of the two lines sung to the same melody.

The 900th anniversary of her birth last year sparked a great deal of renewed interest in Hildegard on the part of musicologists and historians of both science and religion, and recent recordings and performances of her works have created a new generation of fans for her music.

While modern historians may doubt the validity of Hildegard's visions (some medical experts attribute them to migraine headaches!), none can doubt the genuine lyricism and sublime beauty of her music.

– Kip Cranna

Recordings of Rosa Lamoreaux and Hesperus are available for purchase at the Sunset Center Boutique.

Monday Concert

JULY 26 AND AUGUST 2, 8:00 PM, SUNSET CENTER THEATER

Chanticleer

I.	***Alma Redemptoris Mater*** ***Ave Maria, Mater Dei*** (Gregorian Chant)	**William Cornysh** *d. 1523*
II.	**Alleluia! Cognoverunt discipuli**	**William Byrd** *1543 - 1623*
	Call to remembrance	**Richard Farrant** *c. 1525 - 1580*
	Hosanna to the Son of David	**Thomas Weelkes** *c. 1575 - 1623*
III.	***Tædet animam meam*** ***Versa est in luctum***	**Tomás Luis de Victoria** *1548 - 1611*
IV.	***Crux fidelis*** ***Felle potus***	**José Maurício Nunes García** *1767 - 1830*
	Trahe me post te, Virgo Maria	**Francisco Guerrero** *1528 - 1599*
	Ave Regina	**Juan Guttierez de Padilla** *c. 1590 - 1664*

INTERMISSION

V.	***Drop, Drop Slow Tears***	**Steven Stucky** *b. 1949*
VI.	**Four Motets** *Hateh Hashem* *Sameach nefesh avdecha* *B'om tzarati ekraeka* *Horeni darkecha*	**Paul Schoenfield** *b. 1947*
VII.	**The Lamb** **Village Wedding**	**John Tavener** *b. 1944*

CHANTICLEER

Matthew Alber, Christopher Fritzsche, Jay White, *Soprano*
Michael Lichtenauer, Cameron Paine, Philip Wilder, *Alto*
Kevin Baum, Tim Krol, David Munderloh, *Tenor*
Eric Alatorre, Frank Albinder, Thomas Bold, *Baritone and Bass*

Louis Botto (1951-1997) *Founder*
Joseph Jennings *Music Director*

This concert is generously sponsored by ColorAd Printers

This concert will be delay broadcast on KUSP-FM 88.9 in July 2000

I. Alma Redemptoris Mater
Gregorian Chant, the traditional vocal music of the Roman Catholic Church, is named for Pope Gregory I (pope from 590 to 604), who ostensibly compiled and organized the ancient chants and assigned each of them to a specific occasion in the liturgical year. Entirely monophonic (having melody only, lacking any harmony or counterpoint), Gregorian chant is devoid of any metrical indication; hence the rhythm of the chant is primarily determined by the inflection of the text. The chant featured on this program, *Alma Redemptoris Mater,* is one of the four "Marian" antiphons (in praise of the Virgin Mary) sung at the monastic service known as Compline.

Ave Maria, mater Dei
The early Tudor poet and composer William Cornysh is known to have secured a position at the Chapel Royal, the King's Chapel, in 1509 as Master of the Children, a post that he held until his death in 1523. In addition to writing several dramatic works for the court, Cornysh made noteworthy contributions to the sacred and secular music repertoire. His four-part setting of *Ave Maria, mater Dei* is preserved in the Eton Choirbook, the most comprehensive and valuable musical manuscript of early Tudor church music. Scored for men's voices, it features the simple polyphonic writing and melodic flourishes characteristic of that collection.

II. Alleluia! Cognoverunt discipuli
William Byrd, called the "Father of Musick" by his contemporaries, was the most important composer of Elizabethan England. By the time he was twenty, Byrd had already been named Organist and Master of the Choristers at Lincoln Cathedral. In 1570 Byrd was appointed a Gentleman of the Chapel Royal, and quickly found his way into the graces of the court. A devout Catholic in a militantly Protestant England, Byrd was forced to go "underground' for much of his sacred works. In later life he retreated to Essex, the seat of his patrons (and fellow Catholics) the Petres, where he spent his last days composing music for the masses held in secret at Ingatestone Hall. The four-voice *motet Alleluia! Cognoverunt discipuli* was published in 1605. Rich with imitation and lush suspensions, the setting reflects the disciples' awe at recognizing Jesus to be the Christ during the Last Supper. Three short *Alleluia* sections serve to frame the two verses.

Call to remembrance
Richard Farrant is an important figure in the history of English church music, being one of the earliest exponents of the "verse anthem" (a form in which the music freely alternates between solo voices and full chorus). Farrant spent the last eleven years of his life in charge of the choristers at both the Chapel Royal and St. George's Chapel, Windsor. Of his few surviving works, *Call to remembrance*, one that can be found in numerous pre-Restoration manuscript sources, suggesting a certain popularity in his day. It is primarily constructed in chordal fashion, but interest is maintained through brief imitative passages. The text is Psalm 25:5-6.

Hosanna to the Son of David
The name of Thomas Weelkes is closely linked with the flourishing of the English madrigal during the Elizabethan era. He displayed a remarkable flair for "word-painting"—finding a telling musical equivalent to the poetic texts he set. Weelkes served in his youth as Organist at Winchester College, and later became Organist and Choirmaster at Chichester Cathedral, where his career was characterized by such unruly behavior and heavy drinking that a report in 1619 declared that he would "very often become so disguised eyther from the Taverne or Ale house into the quire as is muche to be lamented."

Weelkes' six-voice "full anthem" Hosanna to the Son of David, with its Palm Sunday text, may be for a non-liturgical occasion: the change from English to Latin in the final *"Hosanna in excelsis Deo,"* for example, is a rather irregular practice for this period. However, a common structural device for his anthems can be found in the recurring utterence of *"Hosanna."* Weelkes' use of "madrigalisms" in this piece is seen in his setting of the word "excelsis" ("highest") on ascending notes. Despite its festive text, the anthem has a somewhat somber character of understated majesty.

III. Tædet animam meam and **Versa est in luctum**
Tomás Luis de Victoria, the greatest composer of Spain's Golden Age, represents in many respects the culmination of Renaissance contrapuntal art. The music of his motets and masses is richly imbued with Spanish mysticism and deeply-felt spirituality. Born in the ancient walled city of Ávila, he spent many years in Rome, where he both studied and later taught at the *Collegium Germanicum*, a school founded by Ignatius Loyola to train missionaries to German-speaking lands. By 1587, Victoria had returned to Spain to serve as personal chaplain to the Dowager Empress Maria, who had retired to a convent in Madrid. The nuns heard mass twice daily, expertly sung by an ensemble not unlike Chanticleer—twelve well-trained male singers for whom such singing was their only official duty—plus four boys. It was in this environment that Victoria passed the remaining days of his life.

After Empress Maria's death, Victoria published in her memory his widely-acknowledged masterpiece, his *Officium Defunctorum* (Office for the Dead), 1605, which includes the two pieces heard on this program, both using texts from the biblical book of Job: the "Lesson" *Tædet animam meam*, with a chordal and syllabic style, and the "motet" (a choral work without specific liturgical function) *Versa est in luctum*. In this latter work, special attention should be called to the poignant and plaintive way in which Victoria sets the words *nihil enim sunt dies mei* (literally, "For my days are as nothing").

IV. Crux fidelis and **Felle potus**
The Brazilian composer José Maurício Nunes García served as Chapel Master to King John VI of Portugal, who had moved his court to Rio de Janiero in 1808 during the chaos surrounding the Napoleonic wars. Stylistically he occupies a role similar to Schubert's: he is well-grounded in the expectations of Classical sonata form and structure, but his harmonic daring is a premonition of nineteenth-century Romanticism. The two motets featured on tonight's program are deceiving in that they appear rather bland on the page, with steady, block harmonic movement in all the voices, but they sound quite elevating and beautiful. The splendid points of imitation prevalent in the work of his contemporaries are nowhere to be seen here. Rather the emphasis is on the exploration of prismatic, lush harmonies. Each chord exudes a plangent warmth and intense sonorousness.

– Craig H. Russell, © 1996

Trahe me post te, Virgo Maria
Francisco Guerrero, one of the leading figures of the Spanish Renaissance, was a prolific composer of sacred, as well as secular, music. A student of Cristóbal de Morales, Guerrero served as Chapelmaster at the Seville Cathedral in Spain. His motet *Trahe me post te, Virgo Maria* transforms a quasi-erotic love text from the Old Testament's Song of Solomon into an antiphon for Marian Vespers by the interpolation of the words *Virgo Maria* ("Virgin Mary"). The original poetic imagery is thus converted into a metaphor for the Virgin's spiritual perfection. Like many of Guerrero's highly-regarded Marian motets, this work reveals the composer's penchant for lush and intricate polyphonic writing.

Ave Regina
Born in Málaga, Spain, Juan Gutiérrez de Padilla was one of many European composers who found their way to the New World in the service of the Church.He arrived in Mexico in 1622, where he was employed at the Cathedral in Puebla, a major musical center at this time, with a music budget that far surpassed that of Mexico City. His large and well-trained choir was capable of performing the complex parts of his numerous double-choir motets. Embracing the *prima-prattica* style fashioned after that of Palestrina, Padilla proved a master of polyphonic techniques, employing contrapuntal devices with skill and grace. In his motet *Ave Regina*, for two four-voice choirs, broad thematic gestures are combined with startling clarity and vitality and vivid word-painting, as well as Padilla's trademark device—the sudden alternation of major and minor tonalities between the choirs, as at the phrase *"Salve radix, salve porta"* ("Hail, root, hail, portal").

V. Drop, Drop, Slow Tears
Steven Stucky is widely recognized as one of the leading orchestral composers of his generation. He

has received commissions from the Chicago, St. Louis, Cincinnati and Baltimore symphonies, the Philadelphia and Minnesota orchestras, the Los Angeles Philharmonic, as well as Chanticleer, Boston Musica Viva, the Koussevitsky Foundation and the Carnegie Hall Corporation. From 1988 until 1992, Mr. Stucky served as Composer-in-Residence for the Los Angeles Philharmonic, and he continues as that orchestra's New Music Advisor. He has served as Professor of Composition at Cornell University since 1980, where he chaired the music department from 1992 to 1997. His recent commission *Cradle Songs* is included on Chanticleer' new release for Teldec Classics International, *The Colors of Love*.

Stucky describes *Drop, Drop, Slow Tears* as "a kind of environment surrounding, incorporating, and commenting on the very first musical setting of this beautiful old text, by the Elizabethan composer Orlando Gibbons (1583-1625). The hymn-tune and its harmonization that are quoted at the end of the piece are by Gibbons, first published in *Hymnes and Songs of the Church* (1623). The poem of Phineas Fletcher (1582-1650) first appeared in his *Poetical Miscellanies* (1633). *Drop, Drop, Slow Tears* was written for Karle Erickson and the Lawrence University Singers, and is dedicated to them."

VI. Four Motets

Paul Schoenfield received his doctorate in musical arts from the University of Arizona at the age of 22. His music has been performed by many of the world's leading orchestras, including the New York Philharmonic, the Cleveland Symphony, the Netherlands Radio Philharmonic, the Haifa Symphony, and the orchestras of Philadelphia, Savannah and Minnesota. He recently completed a full-length opera, *The Merchant and the Pauper,* for Opera Theatre St. Louis. Schoenfield has received numerous commissions, and has been awarded grants from the National Endowment for the Arts, the Rockefeller Fund, the Bush Foundation, Meet the Composer and Chamber Music America.

Based on the Hebrew text of Psalm 86, the neo-Renaissance Four Motets were written in 1995. Each motet describes an aspect of a servant of God. In the first, the psalmist refers to his destitution, a poverty of good deeds. The "gladdening of the soul" expressed in the second motet is attainable when a person finds the power to bear hardships with dignity. The third motet refers to the central idea of Psalm 86: "I call upon you on the day of my distress, for you will answer me," as a child who is reassured by the presence of a parent. In the fourth motet, a request is made: "make my heart one," i.e., reconcile my inclinations so I fear nothing but the possibility of violating the sanctity due Your Name. Occasionally, a person is of "two hearts;" here, the psalmist seeks help in choosing the path of holiness.

– D. Branse

The commissioning of Four Motets was made possible by a grant from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund. This work was commissioned by a consortium consisting of Chanticleer, The Dale Warland Singers, The Phoenix Bach Choir and La Vie.

VII. The Lamb and **Village Wedding**

Born in London in 1944, John Tavener showed his musical talents at an early age, becoming a remarkably proficient organist and pianist by the time he entered Highgate School. During his studies there, he devoted an increasing amount of time to composition, and proceeded to the Royal Academy of Music, where he won many major prizes and awards. In 1965, Tavener's dramatic cantata, *The Whale*, took the London audience by storm at its premiere. Since that time, he has been commissioned by most of the major organizations in England and, more recently, the U.S. Choral music makes up the largest part of Tavener's works, ranging from simple carols to large-scale works with orchestral accompaniment.

The poem *The Lamb* appeared in William Blake's *Songs of Innocence* (1789), throughout which the figure of the lamb takes on the key symbolism of innocence. Tavener has set the poem with an appropriate technique of utter simplicity, employing a

one-bar melodic phrase repeated almost in litany-fashion, while continually varying the harmonic and chordal textures. The effect is one of both tenderness and transcendence.

Tavener joined the Russian Orthodox Church in 1977, and its spirituality, liturgy, and music have had an impact on many of his compositions. Tavener notes, "*Village Wedding* is a series of musical and verbal images describing a village wedding in Greece. My insertion of 'Isaiah's Dance' (in which the Celebrant leads the couple solemnly around the Holy Table three times) and the entire tone of Sikelianos' poetry, however, show that everything in the natural and visible world, when rightly perceived, is an expression of a supernatural and invisible order of reality." *Village Wedding* was written in 1992 for the Vale of Glamorgan Festival. Chanticleer give the U.S. premiere in 1995 and recorded it for its new Teldec Classics CD *Colors of Love*.

– Program notes by Kip Cranna, Andrew Morgan and Rachel Fine, unless otherwise noted

Recordings are available for purchase in the lobby. Chanticleer recordings are available on the Teldec Classics and Chanticleer Records labels. Chanticleer appears by arrangement with Herbert Barrett Management of New York, NY. The Chanticleer Choral Series is published by Hinshaw Music, Inc. of Chapel Hill, North Carolina.

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Chanticleer's official source for choral music: Musical Resources • Choral Literature for the Choral Professional • 1-800-377-0234

TEXTS AND TRANSLATIONS

I. Alma Redemptoris

Alma Redemptoris Mater, qué pervia céli
porta manes et stella maris,
succurre cadenti surgere qui curat populo:
Tu qué genuisti, natura mirante,
tuum sanctum Genitorem:
Virgo prius ac posterius, Gabrielis abore
sumens illud Ave, peccatorum miserere.

Loving Mother of the Redeemer, who remains the accessible Gateway of Heaven and Star of the Sea, give aid to the falling people that strive to rise;
O You who begot, while all nature marveled, your holy Creator;
Virgin before and after receiving that "Ave" from the mouth of Gabriel, have mercy on us sinners.

Ave Maria

Ave Maria, mater Dei, Regina céli domina,
mundi imperatrix inferni, miserere mei
et totius populi christiani; et ne permittas nos
mortaliter peccare, sed tuam sanctissimam
voluntatem adimplere. Amen.

Hail Mary, mother of God, Queen of Heaven,
Lady, the world's Empress of Hell, have mercy upon me and upon all Christians; and do not allow us to fall into mortal sin, but rather to fulfil your most holy will. Amen.

II. Alleluia! Cognoverunt discipuli

Dominum Iesum, Alleluia!
in fractione panis. Alleluia!
Caro mea vere est cibus, et sanguis meus,
vere est potus: qui manducat meam carnem
et bibit meam sanguinem in me manet,
et ego in eo. Alleluia!

The disciples knew Jesus to be the Lord
in the breaking of the bread. Alleluia!
My body truly is sustenance, and my blood
truly is drink. He who eats my flesh
and drinks my blood abides in me
and I in him. Alleluia!

Call to remembrance

Call to remembrance, O Lord, Thy tender mercy and Thy loving kindness which hath been ever of old.
O remember not the sins and offences of my youth: but according to Thy mercy think
Thou on, O Lord, for Thy goodness.

Hosanna to the Son of David

Blessed be the King that cometh in the name of the Lord. Thou that sittest in the highest heavens.
Hosanna in excelsis Deo. (Hosanna to God in the highest.)

III. Tædet animam meam

Tædet animam meam vité meé,
dimittam adversum me eloquium meum
loquar in amaritudine animé meé.
Dicam Deo: Noli me condemnare:
indica mihi cur me ita iudices.
Numquid bonum tibi videtur, si calumnieris
et opprimas me, opus manuum tuarum,
et consilium impiorum ad iuves?
Numquid oculi carnei tibi sunt:
aut sicut videt homo, et tu vides?
Numquid sicut dies hominis dies tui
et anni tui, sicut humana sunt tempora,
ut quéras iniquitatem meam,
et peccatum meum scruteris?
Et scias quia nihil impium fecerim,
cum sit nemo qui de manu tua possit eruere.

I loathe my life;
I will give free utterance to my complaint;
I will speak in the bitterness of my soul.
I will say to God: Do not condemn me.
Let me know why You contend against me.
Does it seem good to You to slander me
and oppress me, to despise the work of Your hands,
and favor the designs of the wicked?
Do You have eyes of flesh,
do you see as a human sees?
Are Your days as mankind's days,
and Your years as fleeting as man's,
that You seek out my iniquity
and search for my sins?
And You know that I have done nothing disloyal,
and there is no one to rescue me from Your hand.

Versa est in luctum
Versa est in luctum cithara mea,
et organum meum: in vocem flentium.
Parce mihi Domine, nihil enim sunt dies mei.

My lyre is tuned to mourning,
and my instrument as a weeping voice.
Spare me, Lord, for my days are a breath.

IV. Crux fidelis

Crux fidelis, inter omnes
Arbor una nobilis:
Nulla silva talem profert
Fronde, flore, germine.
Dulce lignum, dulces clavos,
Dulces pondus sustinet.

Faithful cross, among all others
a noble tree:
nothing in the forest can compare to
your branches, your blossoms, your shoots.
O sweet wood, O sweet nails,
O sweet burden that you bear!

Felle potus ecce languet,
Spina, clavi, lancea mite
corpus perforarunt,
Unda manat et cruor:
Terra, pontus, astra, mundus
Quo lavantur flumine.

With a drink (of vinegar) He weakens,
thorns, nails and lance pierce
His tender body,
Water and blood pour out;
the earth, the sea, the stars, the whole world
are cleansed with its flow.

Trahe me post te, Virgo Maria,
curremus in odorem unguentorum tuorum.
Quam pulchra es, et quam decora
carissima indeliciis! Statura tua assimilata
est palmae, et ubera tua botris.
Dixi: ascendam in palmam,
et apprehendam fructum eius. Et erunt
ubera tua sicut botri vinae, et odor oris tui
sicut odor malroum.

Draw me after you, Virgin Mary! We will
come running in the scent of your perfumes.
How beautiful you are, and how pleasant,
dearest one, for delights! Your stature is like that
of the palm tree, and your breasts are like grapes.
I said, "I will climb up the palm tree
and take hold of its fruit." And now your breasts
will be like grapes of the vine, and the smell of your
mouth like the scent of apples.

Ave Regina célorum,
Ave Domina angelorum:
Salve Radix, salve porta,
ex qua mundo lux est orta:
Gaude Virgo gloriosa,
Super omnes speciosa:
Vale, o valde decora,
et pro nobis Christum exora.

Hail, Queen of Heaven,
Hail, Mistress of the angels;
Hail, Root, hail, portal
from which the Light of the World has risen.
Behold, glorious Virgin,
Beautiful above all others;
Farewell, O most beautiful one,
and entreat Christ for us.

V. Drop, Drop, Slow Tears

Drop, drop, slow tears, And bathe those beauteous feet;
Which brought from heav'n; The news and Prince of Peace.

In your deep floods; Drown all my faults and fears;
Nor let his eye; See sin, but through my tears.

Cease not, wet eyes, His mercies to entreat;
To cry for vengeance, Sin doth never cease.

VI. Four Motets

Hateh Hashem (Psalm 86:1-2)
Lord, incline Your ear, answer me, for I am poor and destitute.
Guard my soul, for I am devout; save Your servant, O my God, who trusts in You.

Sameach nefesh avdecha (Psalm 86:4-5)
Gladden the soul of Your servant, for to You, my Lord, I lift my soul.
For you are good and forgiving to all who call upon you.

B'yom tzarati ekraeka (Psalm 86:7)
I call upon you on the day of my distress, for You will answer me.

Horeni darkecha (Psalm 86:11-12)
Teach me Your way, that I might go in Your truth, unite my heart to fear Your name.
I will thank you with all my heart.

VII. Little Lamb, who made thee?
Little Lamb, I'll tell thee, Dost thou know who made thee?
Little Lamb, I'll tell thee: Gave thee life, and bid thee feed. By the stream and o'er the mead;
Gave thee clothing of delight, Softest clothing, wooly, bright; Gave thee such a tender voice,
Making all the vales rejoice?

He is called by the name, for he calls himself a Lamb. He is meek, and he is mild;
He became a little child. I, a child, and thou, a lamb, We are called by his name.
Little lamb, who made thee?

Little Lamb, God bless thee! Dost thou know who made thee? Little Lamb, God bless thee!

Village Wedding
To my beloved, who breaks my heart.
O Isaiah, dance for joy, for the Virgin is with child.
Do you listen within your veil, Silent, God-quickened heart?
O Isaiah, dance for joy, for the Virgin is with child. (O depth and stillness of Virginity!)
Follow your man.
O Isaiah, dance for joy, for the Virgin is with child. Let them throw white rice. Like a spring shower.
O Isaiah, dance for joy, for the Virgin is with child.
Like a spring cloud let her now tenderly spread her bridal veil.
O Isaiah, dance for joy, for the Virgin is with child. O the peace of the bridal dawn.
O Isaiah, dance for joy, for the Virgin is with child. And he listens.
O Isaiah, dance for joy, for the Virgin is with child. And as in front of a fount of crystal water
Let the girls pass in front of the bride,Observing her look from the corner of their eyes

As though balancing pitchers on their heads.
O Isaiah, dance for joy, for the Virgin is with child.
Oh, like Leto giving birth to Apollo (Do you listen within your veil?)
O Isaiah, dance for joy, for the Virgin is with child.
When, standing, her hands slight and pale... (Let them throw white rice)
O Isaiah, dance for joy, for the Virgin is with child.
She clasped the ethereal palm tree on Delos... (Like a spring cloud)
O Isaiah, dance for joy, for the Virgin is with child.
May you – her mystical image... (O the peace of the bridal dawn)
O Isaiah, dance for joy, for the Virgin is with child.
held by your husband's strong heart, (And he listens.)
O Isaiah, dance for joy, for the Virgin is with child. Bring into the world
With a single cry your child as the Poet brings forth his creation.
O Isaiah, dance for joy, for the Virgin is with child.

Late Night Candlelight Concert

MONDAY, AUGUST 2, 10:30 PM, SUNSET CENTER THEATER

Wallfisch Solo Baroque Violin Recital
Elizabeth Wallfisch, *Baroque Violin*

I. Partita No. I in B Minor, BWV 1002 — **Johann Sebastian Bach** *1685 - 1750*
- Allemande
- Double
- Courante
- Double
- Sarabande
- Double
- Tempo di Bourr/e
- Double

II. The Cucu — **Mr. Finch**

III. Divisions on "John Come Kiss Me Now" from *The Division Violin* — **Thomas Balthazar** *c.1630-?*

IV. Partita No. III in E Major, BWV 1006 — **J.S. Bach**
- Preludio
- Loure
- Gavotte en Rondeau
- Menuett I
- Menuett II
- Bourrée
- Gigue

V. Il Rossignolo (The Nightingale) — **Niccolo Matteis** *? - c.1707*

VI. Divisions on "Greensleeves," from *The Division Violin* — **Balthazar**

This concert is generously sponsored by Rodrigue Studio

This recital will be delay broadcast on KUSP-FM 88.9 in July 2000.

I. Partita No. I in B Minor
IV. Partita No. III in E Major

Bach's genius as a composer can be traced to many aspects of his intense musical thought. Among the most fascinating and paradoxical is his tendency to write music of an extremely high "specific gravity," music in which every conceivable thread of musical meaning and implication is drawn out of the basic musical ideas. Often he could not resist the temptation to elaborate music he had already composed, so it is not surprising to find at least one contemporary critic who thought his music too complex and suffused with unnecessary ornament. But—and herein lies the paradox—quite often the more that he added to a piece, and the more intensely he worked through the implications of the initial "invention," the more direct and spontaneous the music sounds. By a curious musical alchemy Bach seems often to have created music which is extraordinarily accessible to a wide range of listeners, and, far from being over-elaborated, sounds as if it could go no other possible way.

In this light, the unaccompanied works for violin and violoncello are particularly beguiling. Here the process, if anything, works in reverse: the more limited the instrumental medium and the fewer polyphonic strands that can be realized, the more complex and detailed the music sounds. This is not to say, of course, that these pieces, suffused as they are with dance structures, sound turgid or musically obscure. Indeed the image of a solo string-player playing popular dance forms has something of the connotations of folk music. But by writing what is essentially one-line music with only a few double-stopped clues as to where other lines might lie, Bach implies a rich polyphonic texture which the listener, in turn, somehow intuits.

Bach's sonatas and partitas for solo violin were completed at Cöthen in 1720 and represent the culmination of the German tradition for unaccompanied violin, a tradition which combined extreme virtuosity with the German love of complex contrapuntal textures. What takes these works even beyond the level of difficulty of the cello suites (composed around the same time) is the complexity of the double stopping, especially in fugal movements. The *Partitas in B Minor and E Major* represent two basic conceptions of the German suite: the *B Minor* (no. 1) reflects the grouping of dances that had been traditional for some thirty years *(allemanda, corrente, sarabande)*, but instead of the closing *gigue* there is a more modern (indeed danceable) dance, in the style of a *borea* (or *bourrée*, in France); the *E Major Partita* (no. 3) is almost entirely in the modern style, although—as if in reciprocation with the first *partita*—it ends with the traditional *gigue*. Another direct contrast between the two *partitas* is their differentiation of two national styles, most immediately evident in the movement titles: in the first *partita* they are all Italian and in the third they are French.

Each of the dances in the first *partita* is followed by a *"Double"*— a version of the same basic movement but in generally faster note values and often in a different style: for instance, the opening *Allemanda* presents a grand texture of dotted notes and separate bows (which, despite the Italian title, recalls the French ouverture), but its *Double* consists of continuous faster notes slurred, rather than detached, by the bow. The *Corrente* is an elegant dance encouraging the violinist to swing across the strings; its *Double* is marked to be considerably faster and more impetuous. The solemn *Sarabande* becomes a perpetual movement where the notes are grouped in threes rather than twos. Perhaps the closing *Double* comes closest to its model, the *Borea*, filling in the gaps between the notes and providing a sense of culmination to end the suite. In all, this first *partita* exemplifies the improvisatory skills that instrumentalists were once taught, the ability to play a new, often faster version of an existing piece, not unlike jazz performance today. Moreover, this process also shows us how Bach, as a composer, was wont to take existing material and develop it in entirely new directions, almost concealing its origins.

The third *partita* begins with one of Bach's most spectacular pieces for solo violin, a *Preludio* that would later find a full-dress version as the *sinfonia* to

Cantata 29. It is interesting to compare the two, since the sumptuous punctuation for trumpets and drums, the instrumental countermelodies and accompaniments, seem not to alter this single-line version. We almost already hear the entire texture in the resonance of the solo violin. The *Loure* is a dance that was made fashionable in the dramatic works of French contemporaries such as Rameau. It is stately, almost haughty, developing a melodic line out of relatively short motives and double-stopping. Bach only wrote two *loures*, the other being in the G *Major French Suite for harpsichord*. *Gavottes* and minuets he wrote aplenty though: this *Gavotte* is set in the popular *rondo* form, in which the dance is interspersed with episodes in contrasting characters. It also contains Bach's sole indication of violin fingering, something that suggests he was able to play these pieces himself. The two minuets also present contrasting characters, the first aristocratic and archetypically "French," the second in a "lower" style of the *musette*, a minuet that imitates the drone of a bagpipe. The *Gigue* provides the traditional rousing conclusion to the dances: it is of a type that was used in France, but one that was probably too unpredictable in rhythm and phrasing to have been danced in practice.

– John Butt

II. The Cucu
V. Il Rossignolo

There are imitations of birds in music almost as early as there is musical notation sufficiently versatile to allow them. The cuckoo, with its unmistakable falling-minor-third call, is a perennial favorite, turning up everywhere from fourteenth-century chansons to Mahler and Britten. In between it was particularly beloved of violinists, who could work it into passages of *bariolage* (passage-work featuring the same note played alternately on open and stopped strings), as did one "Mr. Finch" in the piece played here.

Nicola Matteis' "nightingale" is another matter. There are naturalistic nightingales in late-seventeenth-century violin music (like the very vivid one in H.I.F. Biber's *sonata representativa*). And Matteis, a brilliant and highly imaginative Italian violinist-composer resident in London late in the seventeenth century, was certainly not above doing impressions; among his "*Ayres for the Violin*," for example, is a piece titled *Aria e Passaggi ad imitatione della Trombetta*, a veritable inventory of trumpet calls. *Il Rossignolo*, though, is no bird imitation, just a straightforward and rather sweet little piece in broken double-stops.

III. Divisions on "John Come Kiss Me Now"
VI. Divisions on "Greensleeves"
from *The Division Violin*

The practice of playing "divisions" on a tune or over a ground bass was the primary vehicle of the seventeenth-century English string virtuoso. The subject of the divisions is broken up or "divided" into a continuous stream of figuration, subject only to the limitations of the player's imagination and technique. The lutenist Thomas Mace gives a succinct description of division-playing in his 1676 *Musick's Monument:*

> *"The Ground, is a set Number of Slow Notes, very Grave, and Stately; which, (after it is express'd Once, or Twice, very Plainly) then he that hath Good Brains, and a Good Hand, undertakes to play several divisions upon it, Time after Time, till he has shew'd his Bravery, both of Invention, and Hand."*

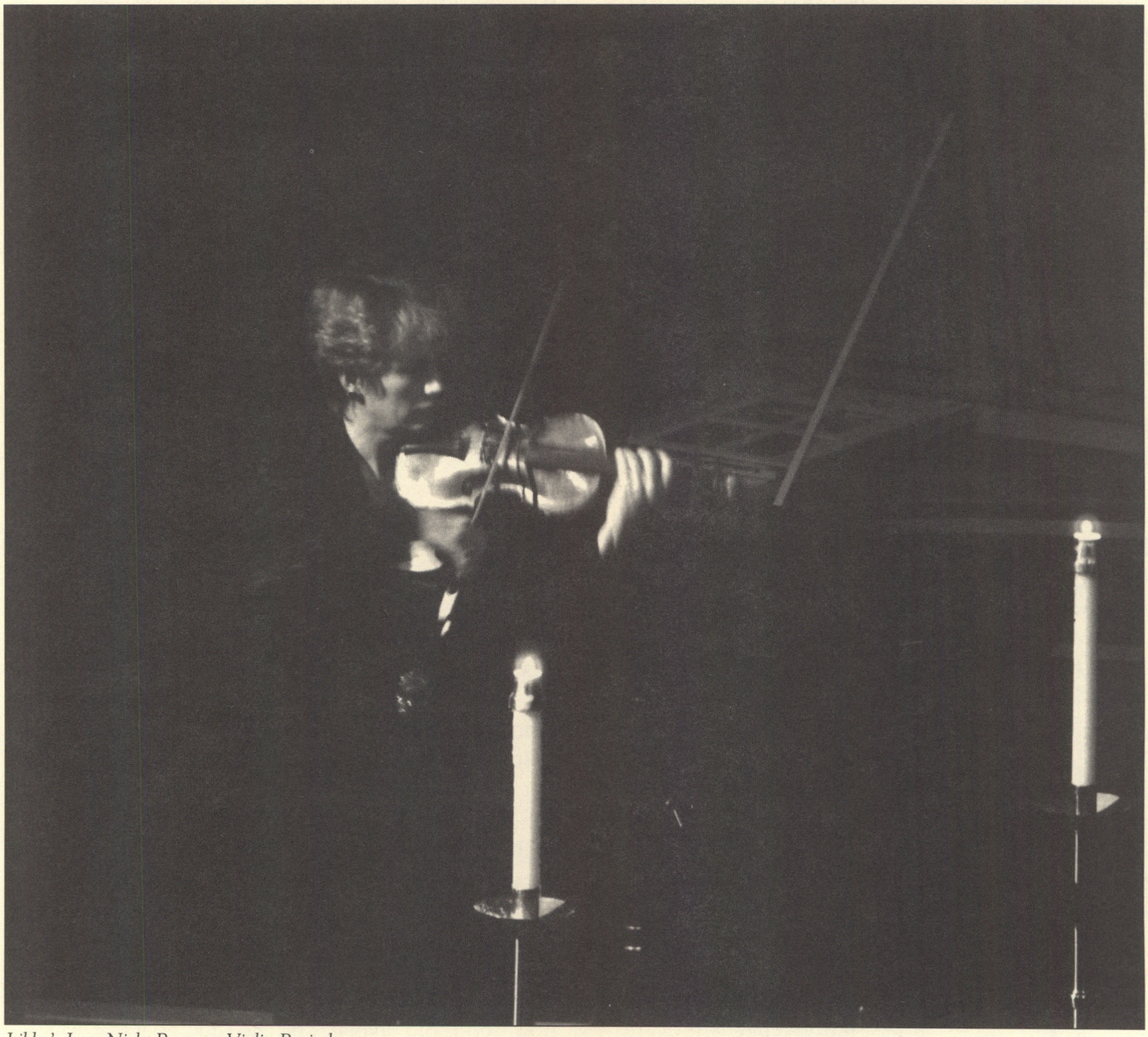
As that account suggests, the making of divisions was originally an improvisational practice, but composed sets of divisions on popular grounds and tunes soon appeared, serving both as models for improvisation and as documents of their composers' skill. *The Division Violin* (published by John Playford in 1684-85) collects a large number of them, ranging from the fairly elementary to the audacious in technical demands.

A tune good for "divisioning" needs a regular structure and a strong, rhythmical harmonic underpinning. "Greensleeves" and "John come kiss me now," both old favorites by the time of *The Division Violin*, qualify easily-the first closely related to the

venerable ground bass known as the *romanesca*, the second featuring an eight-bar chord pattern well within the reach of any three-chord guitarist.

Thomas Baltzar or Balthazar, the violinist responsible for the divisions on tonight's program, was born in Lübeck around 1630 (some of the pieces bearing his name in *The Division Violin* style him "Mr. Baltsar a German"). His early career was spent in Sweden as a court musician of Queen Christina, but after her abdication in 1653 he took up residence in England, where his *bravura* and invention caused a stir. His numbers are among the most demanding in *The Division Violin*, especially "John come kiss mw now," with its frequent multiple-stopping and occasional forays into higher positions.

– *Michelle Dulak*



Libby's Late Night Baroque Violin Recital.

Tuesday Concert

JULY 20, 27 AND AUGUST 3, 8:00 PM, SUNSET CENTER THEATER

The Festival Chorus, Chorale and Orchestra
Bruno Weil, *Conductor*

I. Symphony No. 99 in E-Flat Major — **Franz Josef Haydn**, *1732 - 1809*

Adagio/Vivace assai
Adagio
Menuetto (Allegretto)/Trio
Finale (Vivace)

II. Symphony No. 29 in A Major, K. 201 — **Wolfgang Amadeus Mozart**, *1756 - 1791*

Allegro moderato
Andante
Menuetto
Allegro con spirito

INTERMISSION

III. Theresienmesse (St. Theresa Mass) in B-Flat Major — **Franz Joseph Haydn**, *1732 - 1809*

Kyrie (Adagio-Allegro)
Gloria (Allegro)
- Gratias (Moderato cantabile)
- Quoniam (Vivace)

Credo (Allegro)
- Et incarnatus (Adagio)
- Et resurrexit (Allegro)

Sanctus (Andante)
Benedictus (Moderato)
Agnus Dei (Adagio)
Dona nobis pacem (Allegro)

Rosa Lamoreaux, *soprano;* Catherine Robbin, *mezzo-soprano*
Alan Bennett, *tenor;* Sanford Sylvan, *baritone*

This concert is generously sponsored by Carmel Plaza

This concert will be delay broadcast on KUSP-FM 88.9 on Friday, September 3 at 7 p.m.

I. Symphony No. 99 in E Flat Major

After the tremendous popular (and financial) success of Joseph Haydn's first visit to London, in 1792, the violinist and impresario Johann Peter Salomon, who had organized that voyage, was naturally anxious to arrange a sequel. Salomon was unable to persuade Haydn back for the 1793 season, but in 1794 the composer assented. He evidently contracted to provide several symphonies as well as a set of six quartets, and began work on them before leaving Vienna; among the works he brought with him was the Symphony No. 99.

It appeared on the opening concert of the series (February 10) as a "New Grand Overture," to universal acclaim. The tone of the Morning Chronicle's review is typical:

> *The incomparable HAYDN, produced an Overture of which it is impossible to speak in common terms. It is one of the grandest efforts of art that we ever witnessed. It abounds with ideas, as new in music as they are grand and impressive; it rouses and affects every emotion of the soul. It was received with rapturous applause.*

Indeed, even by the standard Haydn had set in the previous six symphonies for London, No. 99 is extraordinarily rich music. Part of it is the scoring; Haydn had never had the opportunity to write for so large an orchestra before. He had evidently arranged with Salomon for the hiring of clarinets for the season (this is his first symphony to include them), and the whole work is suffused with the sound of the wind band.

As so often in Haydn, the slow introduction prefigures much that comes later. The very melodic shape of the opening returns, almost note-for-note, as the second theme of the slow movement. And the harmonic trajectory-deflected by a sudden unison C-flat within a few bars, then gradually feeling its way around to G major, the dominant of the home key's relative minor, C-foreshadows the later keys of the slow movement (in G) and the minuet's Trio (in C). From this harmonic impasse, a soft, luminous chord from the whole wind choir leads the music back to E-flat and into the *Allegro*.

The two themes of the *Allegro* contrast strongly with one another—the first diatonic and downbeat-accented, the second's insinuatingly chromatic upbeat deliberately stressed—but the same pecking eighth-note accompaniment runs under both. As the movement progresses, it's the sly second theme that gets the upper hand, dominating the development completely and half taking over the recapitulation.

There are Haydn slow movements whose precariously maintained serenity is somehow more moving than a more overtly passionate music would be. The *Adagio* of Symphony No. 99 is perhaps the greatest of them all. The initial dialogue between strings and winds opens up into a wind passage of extraordinary beauty (it returns later in the movement rewritten for the strings, nonchalantly embellished with an extra counter-subject for the cellos). But there are darker elements, too. The development works itself progressively into a harmonic corner from which the only escape is to stop and start over—but when the opening music does return it's with an extra, subtle chromatic wrinkle in the theme, a sort of harmonic twinge. Later, the first violin section breaks free of the rest of the orchestra in an emotionally charged soliloquy, one that finds its way back to the security of the closing theme only with effort.

The minuet is built out of the crudest of materials—*arpeggios* up and down—but Haydn, characteristically, can't resist playing contrapuntal games (inversions, canons) even with these simple building-blocks. (Some of these games are of the sort kids shouldn't try at home. The horns, for instance, turning the violins' phrase upside-down in the second part of the minuet, are obliged to hit a concert high G. This, be it understood, is what musicians like to call "nosebleed territory.") Nor can Haydn quite help pressing his marvelous wind section into service briefly as a dance band. The end of the first part of the minuet is a rather broad parody of a rustic *Ländler*, with an ostentatious drone from the bass instruments and, in the winds, the sort of "oom-chuck-chuck" pattern that modern audiences are

more likely to associate with the Strauss family's specialty than with turn-of-the-19th-century London. The Trio is another *Ländler,* but a more decorous one, and it merges artfully back into the minuet.

Haydn's finales are famous for trading in wit, but it is not always appreciated how specific the humor is to each piece. In this symphony, it is the extravagant wind band that sparks almost all the jokes. The horns' perfunctory comments at the end of every phrase early in the movement are on the coarser end of the movement's humor scale. The second subject, with greater restraint, passes its material around from woodwind to brass to strings and back again, as though a ball were being casually tossed from hand to hand. By the later stretches of the movement, though, Haydn is getting positively giddy with his winds, tossing clarinet and bassoon scales in thirds around with a kind of reckless abandon. This finale may be as tightly constructed as any among the "London" symphonies; but the overwhelming impression it gives is of spontaneous and almost accidental fun.

II. Orchestra Suite No. 3 in D Major
In the summer of 1773, the Mozart family traveled to Vienna for what was originally to be a short visit, but ultimately extended over two months. Among the works the young Mozart composed on his return to Salzburg is a clutch of symphonies quite unlike those he had written before. The bustle and brilliance of the earlier symphonies is not gone, but there is a new spaciousness and depth of expression. Whether or not the change is the result of Mozart's having encountered some of Haydn's striking symphonies of the early 1770s while at Vienna, as is thought, it marks a decisive shift in direction for Mozart as a symphonist.

The *A-Major Symphony,* K. 201, completed in April 1774, is one of the earliest Mozart symphonies to have secured a firm position in the repertoire, and it is not difficult to see why; rich in ideas and elegant in design, it is one of the composer's most impressive achievements up to that date. The intimacy and contrapuntal intricacy of the first movement's string textures almost suggests a string quartet (indeed, Mozart had spent much of the stay in Vienna on an impressive set of six quartets), but the passages for strings alone are balanced with brilliant and sonorous *tutti* passages. The slow movement is delicate and lyrical; the strings are muted until the very end, where a sudden *forte* statement of the opening theme in the winds gives them time to remove the mutes and finish out the movement in full-throated sound.

Jaunty dotted rhythms dominate the minuet, only the trio offering some respite from them. The finale, full of bustling string *tremolos,* is perhaps nearest to the manner of Mozart's earlier symphonies. But it too has its surprises, like the abruptly interrupted upward-rushing scales that punctuate it at intervals.

– Michelle Dulak

III. Symphony No. 1 in D Major
This is the fourth of the six great masses that Haydn wrote upon his return from England in the autumn of 1795. It is called the *Theresienmesse* (Theresa Mass) because it was assumed that Haydn had composed it for the Empress Marie Therese—not to be confused with Maria Theresa, who had died long before; Marie Therese was the daughter of King Ferdinand IV of Naples and the wife of the Austrian Emperor Francis II, for whom Haydn wrote *Gott erhalte Franz den Kaiser* ("God save Emperor Francis"); today this melody is known as the national anthem of Germany. Recent research has, however, shown beyond a doubt that the Mass was written, like the other five, for the Name Day of Princess Maria Hermenegild, the wife of Haydn's patron Nikolaus II Esterhflzy. In fact Haydn did composer a work for the Empress: the great Te Deum of 1799 (the same year as the *Theresienmesse*), and this is why, no doubt, the other major work of 1799 was ascribed to Marie Therese.

Haydn was very fond of his Princess, and Maria Hermenegild saw that relations between her arrogant, imperious husband and his *Kapellmeister* (who

was a "Doctor of Oxford" and not disposed to be treated like a servant) were kept serene. She did a great deal to make Haydn's old age comfortable, and saw to it that he had his favorite wine (Málaga) served to him from the Princely cellars, and that his doctors' bills were paid. In return, as it were, Haydn wrote for her some of his most inspired music. In Princess Maria, the world has a lot to be grateful for.

In 1799, Prince Nicolaus's band was slightly reduced in size, but Haydn, like Bach or any other eighteenth-century composer, made do with the available forces, which were substantial enough: he scored his new mass for two clarinets, two trumpets, kettledrums, strings, organ, four soli (soprano, alto, tenor, bass) and choir—it was a good deal more than Bach often had at his disposal!

In 1799, the Princess's Name Day fell on Sunday the 8th of September. The night before, Eisenstadt Castle was host to a celebration in her honor. "At six in the evening," writes a contemporary in his diary:

> *"there was Turkish Music in the square, then a French play. At the end a decoration with the portrait of the Princess. The Frenchmen rolled across (the stage) like an army, with caricatures using grenadiers, fifes and drums; the players also dressed in Hungarian costume; they stuttered as they read off their speeches and congratulations (to the Princess). The spectacle wasn't finished till 11:30."*

The next day, probably at 11:00 a.m., the mass was first performed in the "Bergkirche" (Church on the Hill), a few minutes on foot from the Castle. Afterwards there was an immense banquet in the Great Hall of the Castle. One diarist reports:

> *"At 3:00 we saw the table in the Great Hall, fifty-four strong. A lot of toasts were drunk, which were always announced by trumpets and drums from the gallery and by the thunder of cannon in front of the Castle. The Prince also drank a toast to Haydn's health, and everyone joined in. The banquet went on till 5 o'clock, but the spirit wasn't really cheery despite eighty dishes and all sorts of wines." That evening there was a grand ball.*

The *Kyrie* of our Mass is in three parts: a solemn, slow introduction, in the manner of the Salomon (London) Symphonies, but more extended, leads to a strict fugue, the theme of which is clearly based on material from the introduction (again something we encounter in the Salomon Symphonies, especially Nos. 98 and 103). This middle section moves in a stately, contrapuntal fashion to the dominant, where the four soloists announce the *Christe eleison*, rather like a second subject in sonata form. The fugue is then taken up again, to arrive slowly at a big *fermata*, whereupon a shortened version of the slow introduction concludes the *Kyrie*. As will be clear when hearing the music, Haydn has worked out a highly interesting and effective marriage between symphonic style, sonata form, fugue and overall tripartite form (A-B-A), while the middle section also neatly subdivides into three parts.

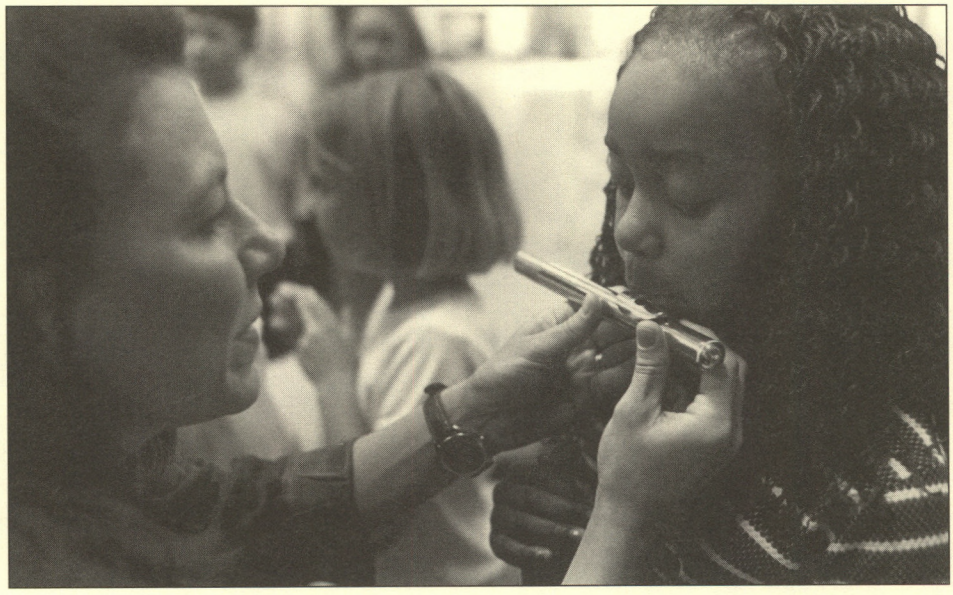
The Gloria is also separated into several sections: 1) the opening *Gloria in excelsis*, with a stirring orchestral accompaniment, in particular the fanfares after *Beneficimus te* and *Adoramus te*, which lead to a wonderful sort of recapitulation *(Glorificamus te)* in which the violins dance across the texture in sixteenth-notes, the clarinets, trumpets and drums punctuating the whole with flashes of color. 2) *The Moderato (Gratias)* is reached by a modulation to the dominant of C, and the movement itself begins in C Major, with a famous solo for the alto, to which the other solo voices are joined, one by one. From C Major we modulate to C Minor and the entry of the choir with the works *Qui tollis peccata mundi;* the trumpets and drums enter, while the basic movement is a never-ending series of triplet quavers in the violins. 3) *Vivace, Quoniam tu solus sanctus*, back in the tonic, B-Flat Major: a predominantly homophonic beginning turns into another fugal passage ("Amen") and back to a kind of recapitulation of the beginning of this section, with extended passages for the soloists: there is a startlingly chromatic modulation back to the *tutti* which Haydn repeats.

Like most of the first parts of Haydn's *Credos*, this one begins *forte* in a very four-square, solid 4/4 time, as if Haydn felt that the Nicene Creed needed to be shouted from the rooftops by every believer. The strings soon settle into sixteenths, which carry the momentum to the end of the section. It is remarkable tour de force, for the intensity is carried from first to last, and even the piano interjections only serve to heighten the tension. The middle section is in B-Flat Minor, and covers the *Et incarnatus est to passus et sepultus est*. The whole is allotted only to the solo voices. Toward the end the trumpets in their low register with soft timpani contribute a rather sinister, metallic sound to Christ's Death and Burial. The third section *(Allegro)* begins with the *Et resurrexit* in G Minor—a favorite device of Haydn's late masses—and winds its way back to the tonic major, where, for the word judicare Haydn brings in his trumpets and kettledrums *fortissimo;* later the tempo changes to 6/8 and there is a tightly-knit fugue (Et vitam venturi) with strong accents *(sforzati)* at the beginning of the theme's second bar.

The *Sanctus*, with its subdued *Andante* beginning, leads to a swift section beginning at the words *pleni sunt coeli et terra*. Like all Haydn's *Sanctus* movements (and because of the liturgical requirements of the Mass), this is the shortest of the six basic sections. The *Benedictus* is in the key of G Major: toward the end of his life, Haydn was most interested in the relationship of keys by thirds, as Beethoven was to be a few years later. It will be noted that the character of Haydn's late *Benedictus* movements is very often "popular" and serene—in this respect that of the *Nelson Mass* is something of an exception: in many ways this is the most Austrian of all the movements in this mass, the one that (say) the North Germans could never have composed.

The tonal organization of the rest of the mass is typical: from the submediant major (G Major) we move, for the Agnus, to B Minor, which is the relative minor of B-Flat, and from there back to the tonic for the *Dona nobis pacem*. The *Agnus Dei* is a sort of huge, slow introduction, rather severe in content, while the *Dona nobis pacem*, with its fanfares for brass and timpani, makes a martial and rather aggressive conclusion to the work. Note how beautifully Haydn manages the juxtaposition of the solo voices with the choir, and how, almost imperceptibly, the material is treated contrapuntally, so that the purely homophonic sections stand out. At the end there are alternating B-Flats and Fs for the kettledrums which sound Beethovenian and give the final bars an almost symphonic richness and strength.

– H.C. Robbins-Landon



Kim Reighley shows a child how to play the flute in the Petting Zoo.

Mission Concert

WEDNESDAY, JULY 21, 28 AND AUGUST 4, 8:00 PM, SUNDAY, AUGUST 8, 3:00 PM
CARMEL MISSION BASILICA, RIO ROAD, CARMEL

Founders' Memorial Concert
Gloria in Excelsis Deo: Baroque Music for Christmas
Festival Chorale, Members of the Festival Orchestra
Bruce Lamott, *Conductor*

Processional: *Puer natus in Bethlehem* (A boy is born in Bethlehem) — Plainchant Hymn

I. *Motet, Hodie Christus natus est* (Today Christ is born) — **Giovanni Gabrieli** *1553 - 1612*

II. *Motet, Joseph, lieber Joseph mein* (Joseph dearest, Joseph mine) — **Seth Calvisius** *1556 - 1615*

III. *Motet, Puer natus in Bethlehem* (A boy is born in Bethlehem) — **Michael Praetorius** *1571 - 1621*

IV. *Symphonies des Noëls* (Symphony of Carols) — **Michel-Richard de Lalande** *1657 - 1726*

V. *In nativitatem Domini canticum,* H314 (Christmas Cantata) — **Marc-Antoine Charpentier** *1645 - 1704*

I. *Quem vidistis, pastores?* (Whom have you seen, shepherds?)
II. *Natum vidimus* (We have seen the new-born child)
III. *Notum fecit Dominus* (The Lord has made known to us)
IV. *Psallite Domino* (Sing to the Lord)

Samela Beasom, *soprano;* Linda Liebschutz, *mezzo-soprano;*
Bryce Westervelt, *tenor;* Tom Hart, *bass*

VI. Two Chorale Preludes on *In dulci jubilo*, BWV 608 and 729 — **Johann Sebastian Bach** *1685 - 1750*

Andrew Arthur, *organ*

VII. Interpolations to the Magnificat, BWV 243a — **J.S. Bach**

Vom Himmel hoch (From heaven on high)
Gloria in excelsis Deo (Glory to God in the highest)
Virga Jesse floruit (The stem of Jesse has blossomed)
Freut euch und jubiliert (Rejoice and be jubilant)

Virginia Genes Chen, *mezzo-soprano;* Jeff Fields, *bass*

VIII. Pastorale in G Major (from *Concerto grosso* Op. 5, No. 6 — **Giuseppe Sammartini** *1695 - 1750*

IX. Cantata for the First Day of Christmas, BWV 191, *Gloria in Excelsis* — **J.S. Bach**

Chorus: *Gloria in Excelsis* (Glory to God in the highest)
Duet (Soprano, Tenor): *Gloria Patri* (Glory be to the Father)
Chorus: *Sicut erat in principio* (As it was in the beginning)

Twyla Whittaker, *soprano;* Scott Whitaker, *tenor;*
Robin Carlson, *flute obbligato*

Recessionals: *Noëls sur les instruments* — Charpentier
Te Deum laudamus (We praise Thee O Lord) — Plainchant

This concert is generously sponsored by Stahl Motor Company

This concert will be delay broadcast on KUSP-FM 88.9 on Wednesday, September 1 at 7 p.m.

I. Hodie Christus natus est

Although virtually every element of Bach's writing comes from music of the past, his originality lies in the new and remarkable combinations of these elements. This sense of following models and tried and tested styles is common to most composers during the seventeenth century. One of the earliest idioms that would have become part of his heritage is the church style of the late Renaissance. On the one hand, this would have been the supremely refined imitative style of Palestrina, on the other, the more florid concerted style of Giovanni Gabrieli. Part of a large family of musicians, Giovanni was himself a cosmopolitan figure. Having worked in a Catholic court in southern Germany, he returned to Venice in the 1580s to become the celebrated organist of St. Mark's Basilica. His compositions for multiple choirs, placed at a distance from one another *(cori spezzati)* became justly famous. The interplay of the choirs facilitates a new rhetorical structuring of the music so that celebratory texts such as *Hodie Christus natus est* can be repeated and thrown back and forth as a way of—literally—evoking the sense of universal praise between peoples and nations. This style soon found favor in Germany in the music of Schütz and Praetorius. It would particularly have appealed to Lutheran musicians for whom the sense and emotion of the words was the primary compositional aim.

II. Joseph, lieber Joseph mein

Sethus Calvisius spent the greater part of his musical career in Leipzig, dividing his attention between academic and church appointments. He appears to have been better known, even in his own time, as a theorist of music than as a composer, but a piece such as this Joseph, *lieber Joseph mein* suggests that he had a deft touch with music and words alike. The tune itself is an old German carol, representing the Virgin Mary singing a lullaby to the Christ child; Calvisius places the melody (sumptuously counterpointed and harmonized, in six parts) alongside sections in similar style setting phrases in Latin from the story of the Annunciation.

III. Puer natus in Bethlehem

Michael Praetorius's monumental collection *Polyhymnia Caduceatrix et Panegyrica* (1619) integrates the polychoral (antiphonal or multiple choir) style of Venetian music with the German chorale (hymn tune) tradition. He calls the work a "concerto," referring to the concerted interplay among the various components: an ensemble for unspecified instruments, a trio of vocal soloists, and the full choir *(cappella vocalis)*—forces which the composer suggests may be placed in various positions around the church. The jubilant refrain, *Singet, jubilieret,* alternates with imitative trio sections, culminating in an "echo chorus" of the chorale tune.

IV. Symphonies des Noëls

Michel-Richard de Lalande was more of an establishment figure in French musical life than Charpentier, holding one of the four directorships of the royal chapel from 1683 and, within twenty years, acquiring all four directorships. In terms of social status and wealth, he was probably the most significant musical figure since Lully. Despite the sacred bias of his career and output he also wrote a considerable secular *oeuvre* which included several dramatic genres. His Symphonies generally accompanied the King's gastronomic indulgence, the Christmas collection relating specifically to popular carols performed in the royal chapel.

V. In nativitatem Domini canticum

The concerted style of Gabrieli was soon replaced in Italy by the sort of concerto that employed fewer singers. Now more personal and narrative topics could be explored in real time, just as could be done in operatic recitative. The sacred corollary of opera was the oratorio, a work with narrative elements that retained large choral effects when a universal emotion or larger crowd needed to be evoked. This newer genre became familiar in the cantatas and particularly the *Passion* music of Lutheran Germany, but it also traveled to France. M.A. Charpentier traveled to Italy specifically to study with the most famous Italian exponent of the genre, Carissimi. Back in Paris he both introduced Carissimi's music and wrote his own in Italian style. Ironically, the most recognizable French style of the time was that of Lully, himself an Italian immigrant who became the main establishment musical figure in Paris during the latter half of the seventeenth century.

Charpentier—a Frenchman who, conversely, imported the Italian style—worked for various noble figures such as the Duchess of Guise and the Duke of Orleans. His dramatic instincts were greatly fostered by his association with Molière and his troupe but he also held church appointments at the Jesuit church and Sainte-Chapelle. In short, he is one of the most productive and versatile French composers of the age and his dramatic motets (French oratorios) deserve greater recognition today.

VI. Two Chorale Preludes on *In dulci jubilo*

One of the most popular Lutheran Christmas hymns was the Latin/German *In dulci jubilo* (known in English as "Good Christian Men, Rejoice"). This melody lay behind two of his most festive organ settings. The older one (BWV 729) basically presents the chorale in block chords with florid interjections between the lines. This reflects the style of accompaniment that Lutheran organists often adopted, with the congregation having to wait expectantly for the next line. If this piece indeed began life as an accompaniment at Arnstadt, it perhaps becomes easier to sympathize with the church council that complained of Bach's "strange notes" intermingled in the chorale. Nevertheless, heard on its own, this is one of Bach's grandest organ chorales. The later setting (BWV 608) was probably more likely an introduction to a chorale rather than an accompaniment. Immediately striking are the bell-like clashes that characterize the piece (just as Bach seemed to do in his *Magnificat* interpolation, *Gloria in excelsis*)—Bach's bell pieces seem to be associated specifically with Christmas and New Year. But what is extraordinary about this piece is that the mood of almost chaotic merriment derives from one of the strictest compositional procedures Bach was to employ: a double canon in which both the chorale melody and the accompanying material are repeated at the interval of a bar—in other words, a double chase of cat and mouse that taxes considerably the coordination of the player.

VII. Magnificat Interpolations

While for many Christians, Christmas must be a highpoint of the year, there is always a sense that Christmas would make no sense without the powerful events celebrated at Passiontide and Easter. This was certainly the case with Bach at Leipzig and one could well claim that his most intense spiritual efforts went into his *Passion* music. However, one aspect of liturgical life in Leipzig that made his Passions possible was the fact that during the Lenten (pre-Easter) season virtually no complex music was performed. Thus Bach was relieved from the composition and rehearsal of cantatas and could—in some years at least—devote several weeks to the preparation of the *Passion* music. In Leipzig, Advent was also treated as a "silent" season, a traditional period of fasting and repentance that prepared one for the joys of Christmas. That Bach certainly saw parallels between Christmas and Passiontide/Easter is clear from cross-references between his *Passion* music and some of his Christmas music. [See the notes on the Sunday concert.] Moreover, the Advent season allowed him time to prepare special works for Christmas, the feast thus affording a secondary peak for Bach's creative year.

Soon after his arrival in Leipzig in 1723 Bach prepared his sumptuous setting of the *Magnificat*. For the first version (in E Flat Major) he included four interpolations for Christmas performance. This seems to have been a specific custom in Leipzig; the so-called lauds that were arrangements of German and Latin hymns topical for Christmas. Following the practice of Bach's predecessor, Kuhnau, the hymns tell a part of the Christmas story coming between movements of the *Magnificat*. This mixing of texts—Latin and German, narrative allusion and a traditional canticle—did cause disquiet in some theological circles and it is not certain how long the practice lasted after Bach's first years at Leipzig.

The first hymn, *Vom Himmel hoch*, relates the shepherds' encounter with the angels. This is written in traditional Lutheran *motet* style with the lines of the original chorale providing the basic melodic material of the lower voices. Learned though it might be, the music creates a joyful effect with a close imitation between parts alluding to the descending angelic host. *Gloria in excelsis Deo* concerns the singing of the heavenly host. This is a clanging, celebratory piece, its odd clashing dissonances highly

reminiscent of bells sounding together and across one another. *Virga Jesse floruit* is based on a Latin hymn concerned with Mary and Joseph expressing their joy at the holy birth. This is set, not surprisingly, as a duet for soprano and bass, an amiable *gigue* that expresses their joy. The next interpolation concerns the message relayed by the angels, *Freut euch und jubiliert*. This is in a lighter, dance-like style highly reminiscent of the *Et exsultavit* of the *Magnificat* itself, thus making a musical connection between the rejoicing of one's spirit of the canticle and the rejoicing ordained by the angels. One thing that is striking about these four pieces when they are heard together is the stylistic variety that Bach sets out to achieve: on the one hand, two kinds of choral piece, one in the older, imitative style and the other in a more modern homophonic idiom; on the other hand, two types of dance, one a modern minuet *(Freut euch)* and the other a more traditional *gigue*. This contrasting of styles and pairing of historical elements seems typical of Bach's increasingly emerging encyclopedic tendencies.

VIII. Pastorale in G Major

That the first human beings outside the Holy Family to know of Christ's birth were, by tradition, poor shepherds was an undoubted boon to musicians trying to portray the Nativity. *"Pastorales"*—pieces imitating shepherds' music, usually relying on a simple drone for much of their harmony—became inevitable set-pieces in oratorios setting the Christmas story, and numerous instrumental concertos earmarked for Christmas use incorporated a pastorale, usually as the last movement.

The present Sammartini pastorale, the final movement of one of his Op. 5 *concerti grossi*, follows the precepts of the genre almost too closely for comfort. Those who know the corresponding movement of Corelli's *Christmas Concerto* will recognize the radiant G Major, the violins moving steadily in thirds, the swaying compound time; the trills and grace notes recall the other famous baroque pastorale, the one from Handel's *Messiah*. But the occasional darker tinges of Sammartini's rustic lullaby-in particular, the falling chromatic line given to the second violins as the firsts momentarily relax-have no counterparts in Sammartini's presumed models.

IX. Cantata BWV 191

The angels' text *Gloria in excelsis Deo* was specifically associated with Christmas (as well as being a part of the Latin Mass). Not only does it appear in the 1723 *Magnificat* interpolations, it also forms the basis for a short Latin cantata that Bach performed on Christmas Day in the mid-1740s. Adapted from three movements of the *Gloria* setting that became part of the *Mass in B Minor*, the music is very familiar today. The Canadian scholar, Gregory Butler has suggested that this piece was put together at short notice to celebrate the Peace of Dresden at the conclusion of the second Silesian War (during which Leipzig—for the first time in Bach's lifetime—was occupied by Prussian troops). It was probably sung at a thanksgiving service in the University Church on Christmas Day 1745. Coming between the main services in the two principal churches of the town, Bach would have had the use of his two best choirs and the score suggests that he may indeed have doubled the choral lines at certain points. Bach probably also performed his *D Major Sanctus* on the same occasion, so this experience may have led him to compile the entire Mass in the remaining years of his life, perhaps in response to his first and only personal experience of the horrors of war.

– Program notes by John Butt and Michelle Dulak

THURSDAY CONCERT

JULY 22, 29 AND AUGUST 5, 8:00 PM, SUNSET CENTER THEATER

Fireworks for Strings and Harpsichord
Concertos on Baroque Instruments

Elizabeth Wallfisch, *Baroque violin*

I. Concerto Grosso in D Major, Op. 6, No. 7 — **Arcangelo Corelli**, *1653 - 1713*

Vivace
Allegro
Adagio
Allegro
Andante-Largo
Allegro
Vivace

II. Concerto for Harpsichord in D Major, BWV 1054 — **Johann Sebastian Bach**, *1684 - 1750*

Allegro
Adagio
Allegro assai

John Butt, *harpsichord*

III. Concerto for Violin in B Flat Major — **Giovanni Battista Pergolesi**, *1710 - 1736*

Allegro
Largo
Allegro

Elizabeth Wallfisch, *Baroque violin*

INTERMISSION

IV. Concerto Grosso No. 6 in E Flat Major — **Unico Wilhelm van Wassanaer**, *1692 - 1766*
(attributed to Pergolesi)

Affettuoso
Presto
Vivace

V. Concerto in A Major, *"La Pazzia"* **Francesco Durante**
1684 - 1755

Allegro
Affettuoso
Allegro
Affettuoso
Allegro
Affettuoso
Allegro
Affetuoso
Affetuoso
Allegro

VI. Concerto for Three Violins in C Major (based on BWV 1064) **J.S. Bach**
(arranged by Gustav Leonhardt)

Allegro
Adagio
Allegro

Elizabeth Wallfisch, Cynthia Roberts, David Myford, *solo violins*

This concert is generously sponsored by KBACH

This concert will be delay broadcast on KUSP-FM 88.9 on Thursday, September 2, at 7 p.m.

Some Thoughts on Musical Affekt
compiled by Elizabeth Wallfisch

An important concept in Baroque musical composition was the "Doctrine of the Affects" (*Affektenlehre* in German), which dealt with how the various human emotions, sentiments, or passions could be portrayed in music so as to evoke an empathetic response in the listener. Here is what some important musicians had to say on the subject:

- The Italian master Arcangelo Corelli: Do you not hear it speak?

- Professor at the Paris Conservatoire, Pierre Baillot (1834): Style is the choice of expressive means. The composer and the performer have a choice of expressive means: and this choice is STYLE. We apply this thought to the artist's taste. His choice of means will let us know without fail what pleases him, what captivates him, what carries him away. He will be judged on his choice, which results from what he feels. Begin by studying the composer of the past.

- The German flautist and theorist Joachim Quantz (1752): Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, not to that. Thus it is advantageous to both, if each has the knowledge of the duties of the other. You must, so to speak, adopt a different sentiment at each bar, so that you can imagine yourself now melancholy, now gay, now serious, etc. Such dissembling is most necessary in music. He who can truly fathom this art is not likely to be wanting in approval from his listeners, and his execution will always be moving.

- Another German theorist, Johann Matthesen (1739): Small intervals are for sadness, large ones for joy. Hope is an elevation of the spirit, and despair is a casting down of the same. These are subjects that can be well represented by sound especially when other circumstances (tempo in particular) contribute their share. Pride, haughtiness and arrogance, etc., have their own musical colour. No key can be so sad or happy in and of itself that one might not composer the opposite.

- And finally, the Englishman Roger North (d.1734): Then came over Corelly's first consort that cleared the ground of all other sorts of musick whatsoever. By degrees the rest of his consorts, and at least the conciertos came, which are to musicians like the bread of life.

Program Notes

The term "concerto" was rather widely used in Bach's day; he employed it most frequently on the title pages to many of the works we now call "cantatas," as a way of denoting those sacred works in which instruments and voices participated ("concerted") together. Bach's earliest essays in the genre that we now term "concerto" (i.e. pieces in which one or several instruments are profiled against a body of accompanying strings) were, in fact, transcriptions of modern Italian concertos for solo harpsichord and organ. Thus he cut his teeth in concerto composition by copying and adapting the works of others (primarily Vivaldi) to the medium with which he was most familiar, the keyboard. Ironically, this process removed perhaps the most characteristic feature of the genre—the contrast between various instrumental sonorities—yet it enabled him to experience many of the compositional devices involved, most particularly the *ritornello* form. This latter proved one of the most enduring devices Bach was to employ throughout his subsequent career as a composer: it involved writing a clearly recognizable block of music, played by all the instruments to open the piece; this *ritornello* could then "return," entirely or in part, to mark out the major key areas later on in the piece, bringing the soloists back "to order" as it were, and, finally, providing the conclusion for the piece as a whole.

I. Concerto Grosso, Op. 6, No. 7

While Bach's instrumental concerto style relies heavily on that of Vivaldi there was, in fact, another concerto style that was equally renowned (if not more so) in the first part of the eighteenth century: that of Corelli. While Corelli's *Concerti Grossi, Op. 6*, did not appear until after his death in 1714, he had been experimenting in the genre throughout his career. He basically took the texture of the trio sonata (two violins and continuo) as the basis of the *concertino* (soloists') group. The full orchestra, rather than performing antiphonally, doubles and reinforces the *concertino* at certain points, thus giving a vivid form of shading to the music (Corelli still permits the music to be performed without the full orchestra if a chamber version is needed). These concertos, like all of Corelli's published instrumental music, come at the end of a long process of composition, performance and refinement, giving the music a level of "purity" that was justly praised and imitated by subsequent generations. As with Vivaldi-Bach, the lead soloist is often given more detail and virtuosic lines, but on the whole the soloists sound together rather than in a sequence of individual "turns," a delightfully euphonious texture that often seems to recall traditional vocal polyphony. Nevertheless, the music is full of contrast and rhythmic interest, sounding perhaps like an extension of the triptych-concept in painting.

II. Concerto for Harpsichord in D Major

The *ritornello* form is easily recognized in the opening movement of the *E Major Violin Concerto*, heard tonight in Bach's arrangement in *D Major for harpsichord*. Here the opening *ritornello* is particularly memorable, perhaps an allegory of his position in court life: the individual's expression must be articulated entirely within the hierarchy of the princedom, and only once this relationship has been fully established can the soloist be accorded more freedom as the piece unfolds. Not only the *ritornello*, but in fact the entire first section is repeated at the end; thus the thematic independence of the soloist is checked by a return to the initial order, or, rather, it is framed and supported by the two outer pillars of courtly society. In the central movement the harpsichord commands the stage with its long, lyrical lines expressing anything but an outer, objective, courtly order (incidentally Bach wrote several more notes and changed the rhythms in the harpsichord version—perhaps a vain attempt to approach the lyricism of line that the violin afforded). Nevertheless, the whole is supported by an *ostinato* (insistently repeated) bass pattern, which preserves the same motivic content throughout virtually every measure of the piece, perhaps representing the individual within the context of an indispensable background order. Exactly the same sort of relationships are evident in the final movement, a joyous dance *(rondo)* in which the opening theme returns, with almost mechanical regularity, in the tonic key of D Major.

III. and IV. Concerto for Violin in B-Flat Major and Concerto Grosso

While Corelli's concertos and sonatas were among the most widely printed works in the eighteenth-century, Italy was soon to produce another superstar in the person of Pergolesi. This rather sickly figure was clearly disabled to some extent, and thus, sadly, ridiculed during his exceedingly short lifetime (he died at the age of 26). He did not enjoy constant success as an overworked *maestro di capella* in Naples, but one or two hits led him to acquire almost mythological status after his death. These included the short comic opera *La Serva Padrona*, and his sacred masterpiece, the *Stabat Mater* (both heard on the Friday concert—the latter in Bach's arrangement in German). Such was the kudos his name soon generated that many composers tried to pass off their pieces as his, and publishers issued good music by less well-known composers under his name. This is almost certainly the case with the concertos by Wassanaer, a north-European imitator of the Corellian style who produced some extremely euphonious pieces. The *B-Flat Concerto* is more certainly by Pergolesi himself. Its galant, pleasing idiom places it considerably later than Corelli, although the sonorous string writing must owe something to the "classical" textures of the elder composer. Here we may sense what made Pergolesi a perfect composer for his time: the music is simply ordered following well-known dance forms (such as the

siciliano for the middle movement and the minuet for the finale) with poetically rhyming phrases. But, at the same time, the soloist has many dazzling passages that immediately capture the audience and give the piece dramatic content. Doubtless Pergolesi had learned much from opera, where he had to write satisfying and immediately comprehensible musical frames to provide a suitable platform for the spectacular singers.

V. Concerto in A Major, *"La Pazzia"*

Durante was a leading figure in the musical world of Naples, primarily as a composer of church music, in contrast to his better known fellow Neapolitans Nicola Porpora and Leonardo Leo, who made their names in opera. Durante was also a teacher of outstanding quality and international repute, whose most famous pupil was Pergolesi. In fact, Durante was one of the composers whose works were most often erroneously attributed to Pergolesi, thereby providing much employment for busy modern musicologists.

La Pazzia, "the madness," is very extreme and exciting piece, full of unpredictable changes of mood and tempi, with some soulful viola solos, and crazy violin antics. It is program music at its best-very entertaining.

– Elizabeth Wallfisch

VI. Concerto for Three Violins in C Major

In the 1730s, Bach prepared two concertos for three harpsichords (it is tempting to think that these might have involved himself and his two elder sons, C. P. E. Bach and W. F. Bach). Much is uncertain about these pieces: first, was Bach the composer? Both are quite light in style and not so complex in construction, as for instance, *The Brandenburg Concertos*. Yet perhaps the modish gestures (e.g. swinging triplet figures, syncopations and lyrical central movements) were part of Bach's accommodation to the younger generation, to the sort of music his sons would not feel too embarrassed playing. However, there are still more questions to be asked, since virtually all Bach's harpsichord concertos are transcriptions of concertos for other instruments. Thus, if they were violin concertos originally, as seems quite likely, it was perhaps not Bach's sons who first performed them. Whoever wrote them, for whatever instruments, it is clear that Vivaldi's multiple-instrument style lies behind them, a vehicle for a joyous conversation between talented players. Tonight we hear one of the concertos returned to its putative original form as a concerto for three violins—a harpsichord concerto rearranged for violins that balances the performance of Bach's own arrangement of his *E Major Violin Concerto* for harpsichord.

– Program notes by John Butt
except where otherwise noted

Friday Concert

JULY 23, 30 AND AUGUST 6, 8:00 PM, SUNSET CENTER THEATER

Members of the Festival Orchestra
Bruno Weil, *Conductor*

Bach and Pergolesi: High Spirits and Low Comedy

I. *O Mensch bewein dein Sünde gross*, BWV 1083 **Johann Sebastian Bach**
(O Man, bewail thy grievous sins) Arranged for string orchestra *1685 - 1750*
Adagio assai **Arr Max Reger**
1873 - 1916

II. Psalm 51, *Tilge, Höchster, meine Sünden* (God, annull my sins) **J. S. Bach**
After the *Stabat Mater* of Giovanni Battista Pergolesi
Kendra Colton, *soprano* *1710 - 1736*
Catherine Robbin, *mezzo-soprano*

INTERMISSION

III. *La serva padrona* (The Maid as Mistress) **G. B. Pergolesi**
A semi-staged opera in one act sung in English
Libretto by Gennaro Antonio Federico
after the play by Jacopo Angello Nelli
English translation by Joseph LoSchiavo

CAST

Uberto, an elderly gentleman	Sanford Sylvan
Serpina, his maid	Rosa Lamoreaux
Vespone, his servant	Allen Townsend

The Carmel Bach Festival is grateful to the Danny and Sylvia Kaye Theater for the use of this translation.

Materials furnished by Casa Ricordi-BMG Ricordi S.p.A., Milan, Hendon Music, Inc., a Boosey & Hawkes company, Sole Agent in the U.S.A.

This concert is generously sponsored by BBC Music Magazine

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, August 22 at 10 a.m.

I. O Mensch, bewein' dein' Sünde gross

It is easy to name at least three world-class Austro-German composers at the outset of the twentieth century—e.g. Mahler, Strauss and Schoenberg—but the name of Max Reger seldom comes to mind today. However, he was highly regarded in his own lifetime, although his reputation was often tarnished by an excessive lifestyle and various compositional failures. In many ways, he was indeed as talented as his more famous contemporaries and had he not died at a relatively early age he might well be better known today. Throughout his life he was obsessed with the music of Bach, an obsession that—ironically—may well have contributed to his ultimate failure as a composer. For instead of taking Bach's supreme economy of line and motive as his yardstick, he took more the complexity of the music as an object of emulation. Indeed, in typically Regerian fashion he added a third part to Bach's Two-Part Inventions; moreover, his organ works (perhaps the most important German organ pieces since Bach) revel in suffocating detail in which two notes always sound when one would suffice. His orchestral arrangement of the chorale setting *O Mensch bewein* comes from very late in his career. It is not difficult to see why this was such an apt model for the portly professor: it was a piece that Bach himself had elaborated over several years, containing one of his most developed melodic lines and suffused with intense chromatic gestures. Indeed, it was a piece that, at least in places, came very close to Reger's own style.

II. Tilge, Höchster, meine Sünden

There are several ironies surrounding Bach's arrangement of Pergolesi's *Stabat Mater* as a German psalm setting. Pergolesi was some twenty years Bach's junior, yet he died at the tragically young age of 26 in 1736. Partly through his exceptionally fortunate ability to sense the popular trends of his age, and perhaps partly because of the mythology that his early death was soon to inspire, Pergolesi was one of the most celebrated composers of the age—celebrated to a level to which Bach himself could hardly have aspired or even wished to aspire. Not only was Pergolesi's short opera, *La serva padrona*, a landmark in dramatic music but the *Stabat Mater* was one of the most famous works of the entire eighteenth century. So we have Bach, an aging conservative composer with very little popular appeal, arranging an extremely famous piece in a much lighter style than most of his own church music. Moreover, the last ten years of Bach's life were those in which his musical style became particularly conservative: it was the age of the great contrapuntal works such as *The Art of Fugue* and *The Musical Offering*.

On the other hand, Bach had, throughout his life, attempted to appropriate every musical style that came his way. It was almost as if he believed it was his mission to encompass the whole world of music, to come to grips with every style and genre, however complex or simplistic. Thus this arrangement might be the last in a long succession of learning experiences for Bach, perhaps (like his arrangements of Vivaldi concertos so many years before) the prelude to a new work—this time in the galant style—that Bach never lived to write. One move in that direction might have been the late addition of the *Et incarnatus est* in the *Mass in B Minor* which has much in common with the movement *Wer wird seine Schuld verneinen* in Bach's Pergolesi arrangement. Bach may also have relished the idea of finding a text so appropriate as Psalm 51 that seemed to fit the mood of the original movements (a setting of an indulgently grief-stricken poem about Mary at the foot of the Cross, from the Catholic tradition) like a glove. Pergolesi's church style is certainly somewhat distinct from his light operetta style (he made a much greater distinction between sacred and secular music than Bach himself made), but the work is framed by two movements in "serious" style which are not incompatible with Bach's own. It starts with a texture not unlike the solemn opening of a Corelli trio sonata; the final movement is an *Amen fugue*, which has at least the semblance of deep musical working of its themes. The inner movements provide virtually a catalogue of galant gestures (this in itself might have appealed to Bach's encyclopedic instincts): light syncopated gestures; airy duets in thirds; the so-called "Lombard" rhythm (or "scotch snap")—short-long, short-long, etc; simple repetitions of emotional gestures and repetitions of simple

chord progressions. And Bach's contribution? In some places he has rewritten the viola part, rendering the texture more complex and creating a much darker, perhaps more "German" image of the piece. Another touch is Bach's repetition of the closing *F-Minor "Amen"* in the major mode—virtually an unprecedented move in Bach's church music and perhaps rather anticipating the taste of the following century.

– John Butt

Tilge, Höchster, meine Sünden, deinen Eifer lass verschwinden, lass mich deine Huld erfreun.

God, annul all my transgression, vanquish now your zealous passion, let me in your grace rejoice

Ist mein Herz in Missetaten und in grosse Schuld geraten, wasch es selber, mach es rein.

When my heart is filled with evil, burdened with great guilt and peril, cleanse it, Savior, make it pure.

Messetaten, die mich drücken, muss ich mir itzt selbst aufrücken; Vater, ich bin nicht gerecht.

My transgressions still are weighing, in my conscience every staying, Father, I am yet unjust.

Dich erzürnet mein Tun und Lassen, meinen Wandel must du hassen, weil die Sünde mich geschwächt.

You despise my deed and acting and my conduct you are hating, for my sins have made me weak.

Wer wird seine Schuld verneinen oder gar gerecht erscheinen? Ich bin doch ein Sündenknecht. Wer wird, Herr, dein Urteil mindern, oder deinen Ausspruch hindern? Du bist recht, dein Wort ist recht.

Who denies his guilt and sinning or pretends a righteous living? I am but enslaved to sin. Who will, Lord, abate your judgement or prevent your sentence spoken? You are just, your word is just.

Sieh! Ich bin in Sünd empfangen, Sünde wurde ja begangen, da wo ich erzeuget ward.

See we are in sin conceiving: evil we have been committing ever since we have been born.

Sieh, du willst die Wahrheit haben, die geheimen Weisheitsgaben hast du selbst mir offenbaart.

Yes, you want a truthful freedom and the hidden gifts of wisdom, which you have revealed to me.

Wasche mich doch rein von Sünden, dass kein Makel mehr zu finden, wenn der Isop mich besprengt.

Wash me, make me pure from sinning, that no blemish is remaining, when with hyssop I am cleansed.

Lass mich Freud und Wonne spüren, dass die Beine triumphieren, da dein Kreuz mich hart gedrängt.

Let your joy and bliss surround me, that I always triumph gladly, as your Cross does urge me on.

Schaue nicht auf meine Sünden, tilge sie, lass sie verschwinden, Geist und Herze mache neu. Stoss mich nicht von deinen Augen unde soll fort mein Wandel taugen, o, so steh dein Geist mir bei. Gib, o Höchster, Trost ins Herze, heile wieder nach dem Schmerze. Es enthalte mich dein Geist. Denn ich will die Sünder lehren, dass sie sich zu dir bekehren und nicht tun, was Sünde heisst. Lass, o Tilger, meiner Sünden, alle Blutschuld gar verschwinden, dass mein Loblied, Herr, dich ehrt.

Do not look on my transgressions, wipe them out, let them be vanquished; heart and spirit do renew. Cast me not from your dear guidance, and should now my path be worthy, give your Spirit's guiding grace. Grant, o Highest, peace within me, comfort ever after suffering with your Spirit do sustain. For I am the sinners teaching, that they will to you be turning and do not what Evil plans. O, Redeemer from transgression, all my sin let be forgotten, that my song will honor you.

Offne Lippen, Mund und Seele, dass ich deinen Ruhm erzähle, der allein dir gehört.

Open lips and mouth and spirit, that I speak your fame forever, which is only yours alone.

Denn du willst kein Opfer haben, sonsten brächt ich meine Gaben, Rauch und Brand gefällt dir nicht. Herz und Geist, voll Angst und Grämen, wirst du, Höchster, nicht beschämen, weil dir das dein Herze bricht.

For you want no offering given; else I gladly bring my token. Smoke and fire you do not like. Heart and mind in fear and anguish, you, most High, will not let perish, as this, Lord, your heart would break.

Lass dein Zion blühend dauern, baue die verfallnen Mauern, alsdann opfern wir erfreut, Alsdann soll dein Ruhm erschallen, alsdann werden dir gefallen Opfer der Gerechtigkeit. Amen

Let your Zion blossom ever, build again the fallen bulwark, henceforth offer we with joy, henceforth is your praise resounding, henceforth then to you are pleasing offerings that from justice rise. Amen

III. La Serva Padrona **Synopsis**

Part I: Uberto is dressing to go out and complains of having to wait for his hot chocolate. He upbraids his obstinate maid Serpina, but in the battle of words he is no match for her saucy defiance. Exasperated with her tyranny, Uberto tells his servant Vespone to find him a wife. Serpina insists that she should become his bride, but Uberto's idea is to get rid of her.

Part II: Serpina enlists Vespone's help in a plan to outwit Uberto, promising him generous treatment when she becomes mistress of the house. To arouse Uberto's jealousy, she announces that she has found a husband for herself—a soldier. She sentimentally suggests that Uberto will sadly miss her when she is gone, throwing Uberto into a quandary of misgivings.

Serpina presents Vespone in disguise as her soldierly fiancé, and Uberto is aghast at his crude manner and appearance. She demands a large dowry of Uberto, with the threat that without it her soldier will force Uberto to marry her himself. When master and maid are betrothed, Vespone's disguise is revealed. Uberto's protests come too late, and he is forced to admit his love for his former maid, now the mistress of his house.

Program Notes

Although he enjoyed only limited success as a composer during his tragically short lifetime, Giovanni Battista Pergolesi's posthumous fame made him one of the most widely admired composers in the late eighteenth-century. This was so much the case that numerous compositions by other composers were falsely attributed to the late-lamented Pergolesi in order to add to their prestige, causing considerable confusion for musicologists up to the present day.

Born near Naples and trained at its *Conservatorio dei Poveri di Ges Christo*, he later became chapelmaster to Prince Stigliano, a member of the viceroy's court. (Naples was a possession of the Austrian Hapsburgs under Charles VI.) Pergolesi's compositions include several serious operas, but his reputation rests largely on his comic opera *La serva padrona*, which premiered in Naples in 1733. Much of the credit for the rise of the Italian opera buffa—and indeed the galante "Neapolitan style" soon to predominate throughout Europe—has been attributed to this work.

In Paris in the 1750s, *La serva padrona* became the center of the musical controversy known as the "War of the Buffoons," a battle of words between adherents of the French and Italian operatic styles. Proponents of the noble, declamatory French *tragédie lyrique* were opposed by important French thinkers like Rosseau and Diderot, who championed the lively and sparkling new Italian comic style, with its graceful charm, simple harmonies, and ingratiating melody.

La serva padrona is technically not an opera, but an "intermezzo," a short comic interlude usually featuring only two or three characters, designed to be performed between the acts of a serious opera. The intermezzo form was popular in the early part of the 1700s, after which the true opera buffa—a full-length comic work performed by itself—supplanted it. *La serva padrona* was first performed in two parts during the intermissions of Pergolesi's opera seria entitled *Il prigioniero superbo* (The Haughty Prisoner).

The characters and situation depicted in *La serva padrona* constitute easily recognizable material from the ancient Italian tradition of slapstick street theater known as *commedia dell'arte:* the foolish, wealthy older man with ill-considered plans to marry, the scheming servant, and the saucy maid. Even their names are comic clues to their characters: "Uberto" means "fruitful" (i.e., rich), "Vespone" means "big wasp" (i.e., a stinging troublemaker), and Serpina means "little snake" (a clever schemer). It is in Serpina's music—especially in her aria "So stubborn, overbearing!" and in her duet with Uberto "I can feel it"— that the unmistakable elements of the new Neapolitan style are most readily heard: sprightly, simple melodies, often falling into short and equal four-bar phrases, frequent repeated notes and rapid patter ("sí, sí, sí" and "no, no, no," etc.), uncomplicated harmonic progressions, and a deliberate lack of grandiosity. From this humble beginning as a miniature theatrical bonbon, a new art form was born that would culminate in such sublime masterpieces of opera buffa as *The Marriage of Figaro* and *Don Giovanni*.

– Kip Cranna

Twilight Concert No. 1

JULY 21, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

Hesperus

Tina Chancey, *viola da gamba, pardessus de viole*
Scott Reiss, *recorders*

I. Suite No. 1 in G Minor-Major — **Matthew Locke** *1621 - 1677*
- Fantazie
- Pavan
- Ayre
- Coranto
- Saraband
- Jigg

II. Sonata No. 4 in E Minor — **Georg Philipp Telemann** *1681 - 1767*
- Largo
- Allegro
- Affettuoso
- Vivace

III. Sonata No. 1 in G Major for Viola da Gamba, BWV 1027 — **Johann Sebastian Bach** *1685 - 1750*
- Adagio
- Allegro ma non tanto
- Andante
- Allegro moderato

IV. Sonata sexta — **Giovanni Baptista Fontana** *c. 1630*

V. Trio Sonata in D Major, Op. 2, No. 8 — **Jean-Marie Leclair** *1697 - 1764*
- Adagio
- Allegro
- Largo
- Allegro assai

John Butt, *harpsichord*
Joëlle Morton, *viola da gamba*

Wine and Cheese Reception for audience members at 4:30 p.m. Courtesy of Stevenson School.

The Carmel Bach Festival is indebted to Joseph Wandke, *President* and Donna Igleheart, *Director of Development*, Stevenson School and to the Rev. Dr. William B. Rolland for the use of this beautiful chuch.

The Twilight Series is generously sponsored by the Nielson Bros. Market and Britannia Arms of Carmel

This concert will be delay-broadcast on KUSP-FM 88.9 on Thursday, July 29 at 10 a.m.

I. Matthew Locke was a central figure in the musical scene of Restoration London. Composer of music for the king's chapel, for the famous band of 24 violins, and for numerous dramatic productions, he was also an active polemicist for the merits of the English musical tradition and against the importation of foreign musical styles. Not coincidentally, he was an avid and skillful composer of chamber music in the older contrapuntal style, a type of music that persisted in England long after it had disappeared altogether on the Continent.

Locke's chamber works include much highly elaborate and demanding music in three and four parts. His "*Musick for Severall Friends*," however, is on a different plane: some 54 short pieces, falling roughly into twelve suites of varying lengths, written for a treble instrument and an unfigured bass. Apart from the free-form "*fantazies*" that open the individual suites, most of them are brief dances in binary form, simple, graceful, and technically undemanding.

II. Unaccompanied duets for treble instruments were a staple of amateur musicians throughout most of the eighteenth century, and Telemann, ever anxious to please the public, produced a number of excellent sets. The work on this program comes from a set of six duets for two flutes, recorders, or violins published in Paris by Le Clerc around 1738. Despite the French destination, the duets are sonatas on the Italian model, with four movements arranged in a slow-fast-slow-fast pattern, rather than suites in the French style. Both parts take turns acting as melody, countermelody, descant, harmony, and supporting "bass."

The top part of this particular sonata is earmarked in the print for flauto dolce, i.e., recorder. While performances on two like instruments were probably more common, a mixed scoring as used here (recorder and pardessus de viole) [see note below] is perfectly possible, and in fact serves to highlight the constant exchange of roles in Telemann's music.

III. It is not difficult for a music historian to discern many of the elements that render Bach's sonatas for viola da gamba and harpsichord so remarkable: a mixing of virtually every conceivable genre, form, style, medium and gesture of the late German Baroque; a forging of connections that had never hitherto been made; a penetrating insight into the multi-dimensional potentialities of each motive, theme and polyphonic complex.

Bach's reasons for writing the *sonatas for viola da gamba and harpsichord* are still quite obscure, as is the date of their genesis. Only the first sonata exists in a previous version, a trio sonata for two flutes and continuo, and this cannot be dated to a period much before the later version. Moreover the autograph of this sonata originates from around the early 1740s. Stylistically too, the three sonatas seem to accord more with the musical processes typical of the mid-Leipzig years than with the period traditionally assigned to Bach's chamber music, his years as the Cöthen Kapellmeister, 1717-23. The work of contemporary scholars, particularly Laurence Dreyfus, has done much to revolutionize our conception of Bach's career, and the dating of these sonatas has been a prime target for revision.

Furthermore, this hypothesis is strengthened—if with a little circularity—by the conjecture made both by Dreyfus and another recent editor of the sonatas, Lucy Robinson, that Bach designed the sonatas for the viola da gamba virtuoso Carl Friedrich Abel (son of Bach's friend and colleague at Cöthen, Christian Ferdinand Abel), who lived in Leipzig sometime between 1737 and 1743 and who probably studied with Bach himself. Certainly the calligraphic score of the first sonata, beautifully laid out in separate parts with convenient page-turns, suggests a manuscript designed both for presentation and for actual performance. Given the detail of ornamentation and articulation which Bach specifies here (more complete than even his own conscientious wont) it is not difficult to imagine the composer preparing this manuscript for one of Abel's appearances in the Leipzig *Collegium Musicum*.

The first sonata is written in the four-movement form, so fashionable in the celebrated sonatas of Corelli (slow-fast, slow-fast), but Bach is not content to furnish each of the four movements with a

single, consistent style. The opening movement pays lip-service to the expansive melodic gestures of the traditional trio sonata, yet the pastoral atmosphere of this movement is integrated with an often intense contrapuntal dialogue (at times between all three voices), and chromatic gestures. While the second movement is in the conventional fugal style, Bach gives it a much lighter motivic flavor than fugue style would normally demand. The third movement is the slowest, a wonderful cumulating of the opening gesture; initially it sounds like the expressive accompaniment to a vocal arioso, but it soon becomes clear that the "accompaniment" is in fact that main substance of the movement. The final movement returns to the fugal idiom of the second, but now without the graceful dance-like meter; instead it becomes a rousing "*moto perpetuo*" where the harpsichord and gamba imitate and chase one another from beginning to end.

– John Butt

IV. Nearly everything we know about Giovanni Battista Fontana comes from a single source: a retrospective collection of his sonatas published in 1641 (some ten years after the composer's death in the epidemic of bubonic plague that devastated much of northern Italy in 1630-31). The collection was edited and provided with a biographical preface by a minor Brescian musician, one Giovanni Battista Reghitto. According to Reghitto, Fontana worked at various times in Venice, Rome, and Padua, and was "one of the most singular virtuosos in violin playing the age has seen."

When Fontana's sonatas were likely written, in the 1610s and 1620s, virtuoso solo instrumental music was a new and largely experimental genre, virtually innocent of rules. Fontana's music breathes an atmosphere of untrammeled freedom. It is almost stream-of-consciousness composition; the soloist will veer in an instant from quiet rumination to the most frantic divisions, or drop for a while, casually, into a regular meter (one triple-time section of this sonata is almost a little, self-contained aria), only to re-emerge abruptly into free-form, wordless narrative.

V. The Italianate trio sonata, exemplified in the four volumes of sonatas published by Arcangelo Corelli at the close of the seventeenth century, was slow in making its way to France. The young François Couperin, anxious to try his hand at a sonata in the Italian style but cautious lest it not go over well, wrote one and introduced it in a concert series as the work of "a new Italian composer," whose name was an anagram of his own. The subterfuge was a success; but even so, Couperin did not publish the work until many years later, as part of his *Les Nations* of 1726.

Jean-Marie Leclair's trio sonatas inhabit a different world from the often craggy, virtuosic music of his solo violin sonatas and concertos. Leclair adopted the scheme of the Corellian sonata, but with touches of his own. Corelli's four books are divided between "church sonatas" (with movements in fugal style, and without titled dance movements) and "chamber sonatas" (without fugues, and consisting mostly of dances). Leclair favored a compromise between the two types; his trios are generally in four movements, the second fugal and the third a titled dance (like the graceful *Sarabanda* in the present sonata).

This sonata is, unusually, the only trio in what is otherwise a set of sonatas for violin or flute and continuo published in 1728. Apart from the very French scoring (violin or flute, viol, and continuo), the first movement, with its gentle dotted rhythms and limpid harmony, might almost be by Corelli. It leads directly into a fugal romp of a second movement; then comes the *Sarabanda*, in the relative minor, and a brisk and rather skittish *Allegro assai* to close.

Program notes by Michelle Dulak
unless otherwise indicated

A note on the pardessus de viole:
The five-string pardessus de viole was developed in France around 1730 for the use of aristocratic women amateurs who loved Italian violin music by Corelli and Vivaldi but were prohibited by custom from playing the violin itself. In response to the demand, a new instrument was invented that combined aspects of the violin and viola da gamba.

– Tina Chancey

Twilight Concert No. 2

JULY 28, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

Catherine Robbin, *mezzo-soprano*
Daniel Lockert, *organ obbligato*

I. Cantata BWV 170, *Vergnügte Ruh', beliebte Seelenlust* — **Johann Sebastian Bach** *1685 - 1750*

Aria: Vergnügte Ruh' beliebte Seelenlust
Recitative: *Die Welt, dass Sündenhaus, bricht nur in Höllenlieder aus*
Aria: *Wie jammern mich doch die verkehrten Herzen*
Recitative: *Wer sollte sich demnach wohl hier zu leben wünschen*
Aria: *Mir ekelt mehr zu leben, drum nimm mich, Jesu, hin*

II. Lamento for Alto Voice, *Ach, dass ich Wassers gnug hätte* — **Johann Christoph Bach** *1613 - 1661*

III. Cantata BWV 35, *Geist und Seele wird verwirret* — **J.S. Bach**

Erster Teil (Part I)

Sinfonia
Aria: *Geist und Seele wird verwirret*
Recitative: *Ich wund're mich, denn Alles, was man sieht, muss uns Verwund'rung geben*
Aria: *Gott hat Alles wohl gemacht*

Zweiter Teil (Part II)

Sinfonia
Recitative: *Ach, starker Gott, lass mich doch dieses stets bedenken*
Aria: *Ich wünsche mir bei Gott zu leben*

Roger Cole, Ellen Sherman, Kathleen Conner, *oboe and English horn*
Judson Griffin, Jeanne Johnson-Watkins, *violins*
Meg Eldridge, Elly Winer, violas
Paul Rhodes, *cello;* J. Warren Long, *double bass*

Wine and Cheese Reception for audience members at 4:30 p.m.
Courtesy of Stevenson School

The Carmel Bach Festival is indebted to Joseph Wandke, *President*, and Donna Igleheart, *Director of Development*, Stevenson School and to the Rev. Dr. William B. Rolland for the use of this beautiful church

The Twilight Series is generously sponsored by Nielson Bros. Market and Britannia Arms of Carmel.

This concert will be delay broadcast on KUSP-FM 88.9 on Sunday, August 1 at 10 a.m.

After writing two complete annual cycles of cantatas after his arrival in Leipzig Bach seems to have approached his third cycle at a more leisurely pace, spreading it over a rather longer period. Moreover, he seems to have experimented with rather more diverse forms, including cantatas for solo singers and movements for instruments alone. Cantatas 35 and 170 are both for solo alto and also involve the use of the organ in a solo *(obbligato)* role rather than merely as a supporting instrument. In many ways, this is but one aspect of Bach's tendency to make both organ and harpsichord take over the roles of other instruments, whether adopting the texture of an entire concerto (as in the Vivaldi arrangements and the Italian Concerto or the solo lines of a sonata (trio-sonatas for organ, sonatas for *obbligato* harpsichord

Chorale Director Bruce Lamott in festive dress.

and melody instrument). There is some evidence to suggest that Bach himself played the *obbligatos* for organ; perhaps this was his way of utilizing and displaying his talents as an organist in a post where he was required to compose and direct the music rather than play the organ on a regular basis. Both these cantatas use poetic texts by G. Lehms without direct biblical quotation or chorale text. This makes them closer to the true Italian cantata (i.e. a single voice presenting a poetic text) and Bach indeed used the title "Cantata" for pieces of this kind. All the other church pieces in the standard mold of the church cantata Bach in fact titled "*Concerto*."

The *sinfonias* opening the two halves of Cantata 35 derive from a lost concerto for a solo instrument (probably oboe): the organ takes over the original solo line (the left hand playing the original continuo line) and the accompanying parts are expanded with three oboes. The first aria could well be the slow movement to the original concerto, but Bach would have substantially rewritten it to incorporate the solo alto and some extraordinarily dense ornamentation for organ. The text is particularly vivid and the symbolism telling: spirit and soul are entirely confounded by the contemplation of God, his wonders bring forth praise but leave us speechless. The very presence of the athletic organ, playing the "wrong" sort of music would have been a source of wonder to the original listeners; the extremely fast figuration inspires both wonder and confusion and there are large tracts where the singer is silent, as if stunned by Bach's performance at the keyboard. In the second aria the organ takes over a role very much like a string instrument, complete with crossing strings and in the last movement (performed during the Communion) it executes a lively minuet. Here decidedly secular, courtly, music accompanies the singer's desire to live with God in the afterlife. In a typically Lutheran sense, secular earthly pleasure is to be viewed as a foretaste of the greater pleasure to come.

Cantata 170 presents an entirely different mood with almost identical forces. Designed to accompany the Communion, it opens with a movement in Bach's pastoral style depicting the soul's desire for repose. There is just a hint of the torment to come with a few chromatic moments. With the first recitative the singer becomes much more agitated with the text concerning the overwhelming sin of the world and the burden of guilt. This leads on to an extraordinary aria depicting the sorrows of the "inverted heart." As if to capitalize on this imagery (as Michael Marissen has observed), the accompanying instruments are inverted with the normally-subservient organ playing two solo parts and the violins and violas providing the bass line. The final aria concerns the nausea of life, perhaps illustrated by the ugly opening tritone, but the general mood of the movement anticipates the joy and repose that will result from life with Christ.

Johann Christoph Bach (confusingly, he is one of several Bach relatives with that name) was born in Arnstadt (where Sebastian was to have his first job as an organist) and spent much of his life as organist of St. George's Church in Eisenach (where Sebastian himself was baptised, doubtlessly in Christoph's presence). As keyboard player to the Duke of Eisenach he would have been a close colleague of his cousin Ambrosius Bach (Sebastian's father) who seems to have been one of his copyists. Christoph's relative contentment in court life and continuous quarrels with the town council suggest a personality remarkably close to that of his young second cousin. He was almost certainly the first organist that Sebastian heard and, according to Bach's genealogy of his family and his own obituary, he was very highly regarded as a composer. Indeed, he was probably the strongest composer in the family before Sebastian himself and many of his works were collected and preserved by the younger composer. *Ach, dass ich Wassers genug hätte* is one of several pieces Christoph wrote in the German cantata style, the sort of style in which Sebastian wrote his first cantatas. On the one hand, the music is extremely expressive—almost Romantic—in quality; on the other, it is very detailed and rhetorical, bringing out the very sound of the text and literally wringing out its meaning at every twist and turn.

– John Butt

Twilight Concert No. 3

AUGUST 4, 5:30 PM, CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

The Festival Quartet
Elizabeth Wallfisch, David Myford, *violins*
George Thomson, *viola*, Douglas McNames, *cello*

I. from *Die Kunst der Fuge* (The Art of Fugue), BWV 1080 — **Johann Sebastian Bach**
Canons, Fugues and Ricercars — *1685 - 1750*

II. *Grosse Fugue in B-Flat*, Op. 133 — **Ludwig van Beethoven**
1770 - 1827

Wine and Cheese Reception for audience members at 4:30 p.m.
Courtesy of Stevenson School

The Carmel Bach Festival is indebted to Joseph Wandke, *President*, and Donna Igleheart, *Director of Development*, Stevenson School and to the Rev. Dr. William B. Rolland for the use of this beautiful church

The Twilight Series is generously underwritten by Nielson Bros. Market and Britannia Arms of Carmel

This concert will be delay broadcast on KUSP-FM 88.9 in July of 2000.

I. *The Art of Fugue* was planned by Bach as a theoretical and didactic compendium of the manifold possibilities inherent in fugal composition. The work achieves this aim in summing up the contrapuntal procedures of the Baroque period in terms of both technical mastery and esthetic fulfillment. Although Bach did not specify a medium of performance, vocal or instrumental, this does not necessarily imply that he intended that it be heard only by the accomplished score-reader; hence a number of practical editions have been made by latter-day arrangers.

A few words must be said about the overall structure of *The Art of Fugue* and its relationship to the arrangement of the various *Contrapuncti*, as the various fugues are called. *Contrapunctus* I through 4 are simple fugues; 5, 6, and 7 are counter-fugues in which the answer is an inverted form of the subject; 8 through 11 are double and triple fugues; 12 through 15 are canonic fugues—canons and fugues in which the parts maintain a canonic relationship; 16 through 18 are mirror fugues, and 19 a great triple fugue, probably planned as a quadruple fugue. It is apparent that certain elements of organization and climactic development are present. On the other hand, each *Contrapuctus* is a self-sufficient composition, with its own premises and conclusions, and the order established by one editor is not found in all sources. The basic subject is the theme stated in the first four measures of *Contrapunctus I*.

II. From an early age, Beethoven had studied the works of Bach through the preludes and fugues from the *Well-Tempered Clavier,* and his interest in counterpoint is reflected in the portions from the treatises of Fux and Mattheson found in his sketchbooks. Though he was a more ardent admirer of Handel, it was Bach's influence which was most strongly felt in the last dozen years of his life. At one point, he even contemplated composing an overture on the notes B-A-C-H, "very fugal with three trombones," but this inspiration was diverted by the composition of the *Grosse Fuge*. Written in the same key as his intended overture, it has a theme incorporating a retrograde (reverse order version) of B-A-C-H. (In German musical terminology, B equals B-flat, and H equals B-natural).

Originally intended as the sixth movement finale to the String Quartet, Op. 130, Beethoven later separated the work, and also arranged the work for four-hand piano duet, dedicating both to Cardinal Archduke Rudolph. Bach would have been amused to know that the Leipzig press found the work "incomprehensible, a sort of Chinese puzzle," much as his own critics had said of his fugues. Beethoven may have anticipated the listeners' confusion in his subtitle, *Grande Fugue, tantôt libre, tantôt recherchée* —that is, "Great Fugue, sometimes free, sometimes studied (i.e., learned)." The basic motive of the fugue, a sequence of rising and falling half-steps, appears in several guises in an opening Overtura, and then becomes the countersubject to a jagged and rhythmically forceful new subject. This thematic conflict continues through an elaborate formal scheme of fugues and variations until a climactic triumphal finale is reached.

– Bruce Lamott

Monday Organ Recital

JULY 19, 26 AND AUGUST 2, 11:00 AM, CARMEL MISSION BASILICA

Intermezzo No. 1

Andrew Arthur, *organ*

I. Prelude in E-Flat Major, BWV 552.1 — **Johann Sebastian Bach** *1685 - 1750*

II. Fantasia on *Wie schön leuchtet der Morgenstern* Bux WV 233 — **Dietrich Buxtehude** *1637 - 1707*

III. Concerto in D Minor (after Vivaldi) BWV 596 — **J.S. Bach**

(Allegro)
Grave
Fugue
Largo e spiccato
(Allegro)

IV. Two Chorale Preludes on *Allein Gott in der Höh sei Ehr'* BWV 715 and 663 — **J.S. Bach**

V. Chorale Prelude on Vater unser, im Himmelreich — **Georg Böhm** *1661 - 1733*

VI. Two Chorale Preludes: *Von Gott, will ich nicht lassen* BWV 658 *Nun komm, der Heiden Heiland* BWV 659 — **J.S. Bach**

VII. Fugue in E-Flat Major, BWV 552.2 — **J.S. Bach**

The Recital Series is generously underwritten by Four Sisters Inns

This recital will be delay broadcast on KUSP-FM 88.9 on Tuesday, August 3 at 10 a.m.

From what we know of Bach's own organ recitals (largely newspaper accounts from Dresden and Berlin) he could keep an audience spellbound for over an hour with music that was largely improvised. Sometimes he might have played pieces from notation or from memory, but it is almost certain that he changed what he had before him. Indeed, it was once said that he liked to have a piece of moderate quality on the music desk so that he had the challenge of "improving" it in performance. Thus, it is quite likely that he played pieces by other composer-organists, or at least took these as a starting-point for further improvisation.

The published collection for organ *Clavier-Übung* part 3, first issued in 1739, might well reflect the structure of Bach's own concerts involving a variety of chorale-based works framed by a majestic *Prelude and Fugue in E-Flat Major*. Thus today's recital develops something of Bach's own "model" recital by taking this pair of pieces as its frame. The prelude immediately sums up the sheer breadth of Bach's stylistic virtuosity: a grand overture alluding to the French style, leading on to lighter material which becomes increasingly chromatic, and then issuing in more complex, fugal passages. It is a feat in itself to make this seeming ragbag of elements cohere, yet Bach manages it with a nicely paced architecture in which the various elements all return in their time. In all, the piece seems to be literally a "prelude"—in the sense of foretaste—to Bach's skill as both composer and player. The fugue dispenses with the returning element (the so-called *ritornello* form) but also presents three distinct styles (scholars have long debated the significance of the number "three" in this third publication of the series, beginning and ending with a piece with a key signature of three flats and containing 27 pieces—3x3x3). Here, instead of the roundedness of the prelude there is a steady accumulation of movement which might also reflect Bach's notion of a progression from ancient sixteenth-century "pure" counterpoint to a more modern dance-like idiom.

Just as Bach liked to cover several historical eras in the one piece, the remainder of this recital gives us a whirlwind tour of Bach's career as an organist, together with pieces by two other composers who must have been of some considerable influence. Earliest from Bach's *oeuvre* must be the setting of the Lutheran *Gloria in excelsis Deo* (*Allein Gott*, BWV 715): this seems to reflect something of Bach's own practice as an accompanist of hymns in the liturgy: the lines are each played slowly and grandly (with a few ornaments to tantalize or perhaps annoy the congregation) and separated by free runs. The chorales on *Von Gott will ich nicht lassen* and *Nun komm* reflect Bach's own overview of his career: the collection from which they are taken was originally composed in the Weimar years, and the composer himself revised them in his last years at Leipzig, often extending and elaborating the existing pieces. Both of these settings show Bach's expressive style, developed specifically to move the listener and encourage greater attention to the chorale text. Such is their beauty though, that many of a puritanical bent must—like Augustine—have feared the seductive power of music in its own right. The later setting of *Allein Gott* (BWV 663), also from the Weimar-Leipzig collection—shows an enormous contrast with the earlier "congregational" setting (BWV 715): although the pieces are probably not separated by more than a decade or so, the earlier part of Bach's career was naturally the period during which he made the fastest progress. Not only is there are tremendous difference in refinement, but the two settings also highlight the difference between the role of the organist in a town church (Arnstadt) and in a princely court (Weimar).

Much of Bach's skill both as an organist and as a composer for the organ must have been enhanced by his transcription of Vivaldian concertos for organ c. 1713-14. The *D Minor Concerto* comes directly from Vivaldi's third opus, *L'estro armonico* ("The Harmonic Whim"). The opening cat-and-mouse chase of the two violins is transferred to the purest stops (the large open pipes called "principals" or "diapasons") on the two organ manuals, and this leads to one of Vivaldi's most successful fugues. The slow movement, a languorous siciliano, capitalizes on the organ's capacity for expressive solos accompanied by quieter sounds. The finale transcribes the interplay of violin soloists and orchestra into a fiery

dialogue for the two keyboards of the organ. Even the lumbering pedal division is press-ganged into action as the "cello section."

Böhm and Buxtehude provide perhaps the most immediate background to Bach's career as an organist. Bach was almost certainly a pupil of Böhm's while at school in Lüneburg (1700), and he traveled by foot to spend several months with Buxtehude six years later. Buxtehude shows a proclivity toward the strict and free that became so central to Bach's personality. While Buxtehude never had (or even perhaps desired) Bach's ability to create a unity within a large piece of music, his forms are more narrative, almost like the progress of an operatic plot. His shorter pieces, such as the prelude on *Wie schön leuchtet der Morgenstern* (How Brightly Shines the Morning Star), display a gentle vividness created through a tight control of motives coupled with a lyrical line. Organ chorales like this must have appealed directly to Bach's twin concerns for the greatest musical expression and taut, economical musical material.

Böhm is one of the most underrated of Bach's elder contemporaries. He was of crucial importance to Bach's early attempts at variation sets based on chorales, but he must also have been of great influence on Bach's more expressive chorale writing. Only relatively recently had organists began to take the affect of chorale texts into account, and works such as Böhm's prelude on *Vater unser* (the Lord's Prayer) render the organ particularly expressive. A sense of devotion is created through the cultivation of a lyrical—and thus human—musical line.

– John Butt

A recent Kevin Fryer harpsichord.

INTERMEZZO NO. 2

Keyboard Music of Johann Sebastian Bach
1685 - 1750

John Butt, *Harpsichord*

I. Italian Concerto in F Major, BWV 971

(Allegro)
Andante
Presto

II. Partita No 6 in E Minor, BWV 830

Toccata
Allemande
Courante
Air
Sarabande
Tempo di Gavotta
Gigue

III. Chromatic Fantasy and Fugue in D Minor, BWV 903

Fantasia
Recitativo
Fuga

The recital series is generously underwritten by Four Sisters Inns.

This recital will be delay broadcast on KUSP-FM 88.9 on Tuesday, July 27 at 10 a.m.

The two sides to Bach's personality could conveniently be described as the ultimately virtuosic and improvisatory on the one hand, and the supremely cerebral on the other. Both often intertwine in his surviving works but, sadly, direct evidence of his actual performance will never come our way. *The Chromatic Fantasia and Fugue* is perhaps unique as the nearest example we might have of the wild spontaneity Bach may have demonstrated in his public performances. The work seems to have evolved during Bach's last period as a full-time keyboardist (in Weimar, 1708-17) and—despite the lack of Bach's original manuscript—many copies survive throughout the eighteenth century. The piece was equally, if not more, popular in the nineteenth century: it is not difficult to see why Romantic composers might have seen it as a "classical" precedent for their own extravagance.

As time went on, Bach became less wont to commit his wilder pieces to paper. Yet, in tightening up his compositional process, he always seems to have sublimated something of the freshness and whimsy of his own performances. Well known throughout Europe as a virtuoso performer, he purposely seems to have cultivated his public reputation as a composer, too.

This program presents two works from Bach's first publications for keyboard, the *Clavier-Übung* ("Keyboard Practice"), parts 1 and 2. It was these works that first took Bach's compositional achievements to a much wider public, albeit a privileged one; many would have bought these prints as collector's pieces in their own right since music printing was extremely expensive. While his talent was self-evident to connoisseurs, these pieces in print would increase his exposure to people with patronage, money and power. Moreover, given Bach's somewhat embattled position as Cantor of the Thomasschule in Leipzig, this extra publicity (largely facilitated by the regular Leipzig "fairs" which were one of the main trading venues of Europe) would undoubtedly have helped to raise his status at home and abroad. One way of showing one's facility and relevance to a wider public which was not necessarily musically skilled, was to show one's ability to sum up all the fashionable styles of the time. The debates about the relative merits of Italian, French and German culture were, after all, not confined to music alone.

The six partitas comprising the first part of the *Clavier-Übung* were published individually from 1726 and reissued as a set in 1731. These were designed to show Bach's mastery of the traditional German keyboard suite (*Allemande-Courante-Sarabande-Gigue*), as had been established in Leipzig by Bach's predecessor, Johann Kuhnau (who was the first to coin the title *Clavier-Übung*). But they also show his awareness of styles not related to dances in the opening preludes, which range from the classic French overture, though the keyboard toccata to the Italian sonata style. Moreover, Bach always included lighter, modern French dances in order to demonstrate a classical balance between tradition and the cutting edge of fashion.

The sixth partita is perhaps the grandest of the set, although most of it was written several years earlier as one of the pieces Bach dedicated to his second wife in her music book of 1725. The opening movement is a toccata, in fact a toccata and fugue in one movement: this both looks back to the looser toccatas of the Buxtehude generation and—given the grand dotted gestures of the outer sections—also to the French overture. The French accent is preserved in the next movement which, ironically has the Italianized title of Allemanda; it is one of Bach's most lively essays in the form. The *Corrente* follows the Italian style in its swift, impetuous character, but Bach renders it particularly complex. As one of Bach's few movements in two parts with a decidedly subservient bass line that shares in little of the motivic material, it shows a nod to the modern, galant style which favored a clear distinction between melody and accompaniment. On the other hand, as if he feared making himself too accessible, he makes the right hand positively virtuosic: it is hard to think how a single extra note could be added.

The classic succession of dances is broken first by the interpolation of an "*Air*" (Bach's only use of this English spelling). Like the aria from the fourth

partita, this seems to be a narrative sort of music, a sequence of readily recognized events. It is not impossible that Bach was trying to impress his public by capitalizing on their ignorance of English style with his own imaginative reconstruction. Next comes the traditional *Sarabande*, the emotional highpoint of the piece, which has perhaps the greatest range of note lengths he was ever to use (ranging from half-note to sixty-fourth and including a passage of triplets too). In many ways, this movement seems to be an example of how a *sarabande* might be elaborated by the performer (the title of the publication is, after all, "keyboard practice") and the challenge to the player is to understand that simpler movement that underlies it. The *Tempo di Gavotta* has the characteristic double upbeat of the dance but thereafter takes on more the character of a gigue. As if by compensation, the gigue proper is notated as a fugue in duple values, although its leaping idiom is indeed characteristic of the dance. Here there is a sense of great musical learning (most obviously in the inversion of the opening subject at the midway point) but this is coupled with a superlative sense of musical drama that carries the listener forward and capitalizes on the inevitability of events in the latter half.

Bach's sequel to the partitas was the second part of the *Clavier-Übung* of 1735. Here he made an overt distinction between the French and Italian styles, by producing an overture in French style and a concerto in the Italian. *The Italian Concerto*, one of Bach's most popular works from the moment of its publication, shows an easy adaptation of the concerto idiom for the harpsichord. In one sense, the idea of translating a genre associated with massed melody instruments to a relatively quite instrument that generally accompanied more glamorous performers has a touch of the absurd. But it was part of a trend in Bach's own compositions (e.g. B*randenburg Concerto No. 5*, with its rapid—almost rabid—harpsichord part, the trio-sonatas for organ etc.) to transcribe instrumental genres, styles and lines for keyboard instruments. Moreover, this was part of a wider popular trend that meant Bach's *Italian Concerto* was bound to fall on fruitful ground. The work is in the three-movement Vivaldian form, the central movement being basically a harpsichord impersonation of a violin impersonating a voice. The opening movement creates a sense of massed forces contrasting with the more skilled soloists, although the divisions between the two keyboards of the harpsichord are not consistently aligned with the solo-tutti passages of an imaginary string concerto. In fact, despite its orchestral effect, it would be quite hard to image this piece transcribed for instruments: it is almost a double illusion with the harpsichord giving the effect of an orchestra while the actual writing is tailor-made for the keyboard. The final movement is one of Bach's most joyous finales, a whirlwind of contrasting sonorities that almost seems to belie the relative uniformity of the harps chord sound.

– John Butt

INTERMEZZO NO. 3

Pairs and Trios

I. Vocal Duets

No, di voi non vo' fidarmi — **George Frideric Handel** *1685 - 1759*

No, di voi non vo' fidarmi (No, I will not put my trust in you)
Altra volta incatenarmi (You have captivated my trusting heart)
So per prova i vostri inganni (I know of your deceitful tricks)

***Tugend ist der beste Freund,* SWV 442** — **Heinrich Schütz**

(Virtue is the Best Friend) *1585 - 1672*

***Soave libertate* (Sweet Freedom)** — **Claudio Monteverdi** *1567 - 1643*

(Concerto: *settimo libro de madrigali*...1619)

***Zefiro, torna* ('ciacona') (Breezes, return)** — **Monteverdi**

II. Concerto in A Minor — **Georg Philipp Telemann** *1681 - 1767*
for Two Violins, Two Flutes and Two Oboes

Adagio-Allegro
Affetuoso
Allegro

III. Vocal Duets

Gott hat uns im heurigen Jahre gesegnet — **Johann Sebastian Bach** *1685 - 1750*

(God has blessed us in this year)

from Cantata BWV 28, *Gottlob! nun geht das Jahr zu Ende* — **Henry Purcell** *1659 - 1695*

Awake, Ye Dead: A Hymn Upon the Last Day

For The Ascension of our Blessed Saviour — **George Jeffreys** *1610 - 1685*

(With notes that are both loud and sweet)

IV. Trio Sonata in G Major, BWV 1039 — **J.S. Bach**

Adagio
Allegro, ma non presto
Adagio piano
Presto

Catherine McCord Larsen and Diane Thomas, *sopranos;* Foster Sommerlad, *counter-tenor*
Nadia Smelser, *mezzo-soprano;* Scott Whitaker adn Allen Townsend, *tenors*
Paul Grindlay and Tom Hart, *basses;* Robin Carlson, Kim Reighley, *flutes*
Ellen Sherman, Kathleen Connor, *oboes;* Nina Falk, Rachel Evans, *violins*
Bill Skeen, *cello;* Bruce Lamott; *harpsichord*

The recital series is generously underwritten by Four Sisters Inns

This recital will be delay broadcast on KUSP-FM 88.9 on Thursday, August 5 at 10 a.m.

I. *No, di voi non vo' fidarmi*

The trio sonatas of Corelli had a rough vocal equivalent in the many chamber duets (for two singers and continuo) of Agostino Steffani. Handel owned a volume of Steffani's duets as early as 1706 (and may actually have met the composer during his Roman stay of 1707-8, when Steffani was in the city on a diplomatic mission). Not long afterward he wrote a number of chamber duets to Italian texts himself, some while in Italy and others during his subsequent appointment at Hanover.

Over thirty years later, in the summer of 1741, Handel set about composing a second series of Italian-language duets. Why he took up this project at this moment remains unclear, though it is conjectured that he was angling for another German court appointment (music of this type was standard court fare).

Handel first set *No, di voi non vo' fidarmi* early in July 1741 (a second, entirely different setting dates from the following year). The anonymous Italian text is a militant invective against the twin tyrants, Love and Beauty; Handel's music practically spits venom at tyrannous Love with its rapid-fire *melismas*.

The music soon achieved a fame that its composer could hardly have anticipated. Toward the end of August, Handel, now frantically at work on *Messiah*, dipped into his own recent chamber duets for material for the choruses. The opening number of *No, di voi non vo' fidarmi* became "For unto us a child is born;" its last, substantially modified, reappeared as "All we like sheep." Only the brief, slow middle section escaped recycling.

Tugend ist der beste Freund

Among the few German secular works set by Schütz in the Italian style is the duet *Tugend ist der beste Freund* (Virtue is the Truest Friend), for two treble voices accompanied by violin duet and continuo. It opens with a brief instrumental sinfonia, followed by two alternating violin ritornelli (instrumental sections) which introduce each of the four strophes of the poem by Martin Opitz. The paired vocal lines and paired violins playfully follow one another at varying intervals and phrase lengths in the style of a Monteverdi *canzonetta* before declaiming in the final line that "my comfort in fortune both good and bad is *Virtue and God*."

– *Bruce Lamott*

Soave libertate

Monteverdi's seventh book of madrigals, published in 1619, marks a decisive change in direction for the composer. The elevated texts he had favored in earlier collections are largely gone, replaced by lighter verse on the delights of love; and where the traditional five-voice madrigal texture had been the mainstay of the previous six books, more than half of the seventh book's twenty-nine numbers are duets. *Soave libertate*, a text by the popular light poet Gabriello Chiabrera, is a lover's farewell to Liberty; Monteverdi's setting, in his typically smooth and flexible duet style, is simple but affecting, especially in the repeated "*addios*" of the poem's last line.

Zefiro, torna

Around 1630, an infectiously syncopated ground-bass pattern called the ciaccona, which first appeared in the New World, spread to Italy. It quickly became something of a compositional craze; literally dozens of *ciaccone* appeared in print over the next few decades. Monteverdi's Zefiro torna, published in his Scherzi musicali of 1632 (and later reprinted in the posthumously-published *Ninth Book of Madrigals*) is one of the earliest, and possibly the finest of all. Over the repeated *ciaccona* bass, Monteverdi spreads a riot of musical imagery-breezes murmur, flowers dance, realistic echoes bounce from graphically illustrated peaks and valleys. And then the ground bass abruptly stops, and to a shocking shift in the harmony we learn that the desolate lover who is the poem's protagonist is miserable. Wandering alone amid all this beauty, now he weeps, now he sings-giving Monteverdi an excuse to bring back the ciaccona bass and neatly round off the piece.

II. Fluency and grace, together with an ear for unusual and brilliant instrumental combinations, are the outstanding characteristics of Telemann's instrumental music. This concerto, preserved in an undated manuscript in Darmstadt, is typical both in

its ingenuity and in its lightness of touch. Scored for pairs of flutes, oboes, and violins with continuo, it is designed very much like a trio sonata, but with the material apportioned out among the three contending instrumental duos. The somber opening movement brings the players in one by one by way of a prelude; subsequently, though, the three duos alternate rather than playing together, sometimes (as in the last movement) cutting rapidly in on one another to comic effect.

III. *Gott hat uns im heurigen Jahre gesegnet*
This duet precedes the final chorale of Cantata BWV 28, written for the Sunday after Christmas and performed on December, 30, 1725, in Leipzig. The text, by Neumeister, celebrates the blessings of the old year and hopes for the new one. The vocal lines enter in canon over a gigue-like bass line characterized by large descending arpeggios, intertwining with florid passages which decorate the words *gesegnet* (blessed), *begegnet* (encounter), and *loben* (praise).

– Bruce Lamott

Awake, Ye Dead
The low center of gravity of an ensemble consisting of two bass voices with basso continuo presents a compositional challenge taken up by both Henry Purcell and his lesser-known contemporary, George Jeffreys. Purcell evokes the opening of graves and the tumult of the Last Judgment, as depicted in Nahum Tate's pictorial text, with trumpet calls, vigorous quaking figures in the cello, and a stolid portrayal of "the virtuous soul."

– Bruce Lamott

For the Ascension of our Blessed Saviour
Had his music been better known, George Jeffreys might have been deemed one of Purcell's most significant English predecessors. Organist to Charles I during the Civil War in the 1640's, he spent much of his life as a musical amateur, transplanting the Italian style of Monteverdi onto English soil, as Schütz had done in Germany. His devotional duet "For the Ascension of our Blessed Saviour" exploits the compass of the bass voice from an earthbound low D to the heavens two octaves above. In the final "Alleluia" the two voices seem to vie, not for the highest note, but for the lowest.

– Bruce Lamott

IV. Prominent among the handful of surviving instrumental chamber works by Bach are two cycles of duo sonatas with obbligato keyboard parts-six with violin and three with viola da gamba. In concept, they are essentially trio sonatas; the keyboard player's left hand takes the bass line, while the right hand covers one of the two treble parts. One of them, the G-major gamba sonata, even survives in this alternate version as a conventional trio sonata, for two flutes and continuo.

Such was Bach's contrapuntal mastery that he could turn it even to the services of the most modishly galant idiom. The first movement's limpid melody and relaxed 12/8 meter conceal a rigorous exercise in invertible counterpoint. The fast movements are both in fugal style; between them comes a short slow movement in the relative minor that is almost like the background to a vocal arioso in a Bach cantata —a slowly-shifting harmonic texture over a gradually descending bass.

Program notes by Michelle Dulak
unless otherwise indicated

INTERMEZZO NO. 4

The Little Band

I. Sinfonia Concertante for in A Major Violin and Cello — **Johann Christian Bach**
1735 - 1782

Andante di molto
Rondo: Allegro assai

II. Concerto in C Minor for Bassoon and Two Oboes — **Johann Friedrich Fasch**
1688 - 1758

Allegro
Largo
Allegro

III. Concerto in D Minor for Two Violins, BWV 1043 — **Johann Sebastian Bach**
1685 - 1750

Vivace
Largo, ma non tanto
Allegro

IV. Brandenburg Concerto No. 1 in F Major, BWV 1046 — **J.S. Bach**

Allegro
Adagio
Allegro
Menuetto
Trio
Polacca
Trio
Menuetto

Roger Cole, Ellen Sherman, Kathleen Conner, *oboes*
Jesse Read, *bassoon*
Glen Swarts, Loren Tayerle, *French horns*
Cynthia Roberts, Emlyn Ngai, Judson Griffin, Jeanne Johnson-Watkins, *violins*
George Thomson, *viola*
Allen Whear, *cello*
Joëlle Morton, *double bass*
Yuko Tanaka, *harpsichord*

The recital series is generously underwritten by Four Sisters Inns.

This recital will be delay broadcast on KUSP-FM 88.9 in July 2000.

I. Sinfonia Concertante for Violin and Cello

Around the mid-1760s, a new kind of concerto for several soloists appeared and quickly achieved an extensive popularity. It went by the name of *"sinfonia concertante"* (or, more usually, *"symphonie concertante"*—it was in Paris that the form really took off), and was essentially a multiple-soloist equivalent of the then-nascent Classical concerto. Mozart's marvelous *sinfonia concertante* with violin and viola soloists is the best known, but literally hundreds of others were composed in the last few decades of the eighteenth century, with solo groupings from the rudimentary (two violins) to the very elaborate (eight or nine winds).

J.S. Bach's youngest son, Johann Christian Bach, made something of a specialty of the *sinfonia concertante*, writing some twenty of them over the course of his career. The A-major work on this program, with violin and cello soli, is one of only three to have been published in the composer's lifetime, appearing in the catalog of the Parisian publisher Sieber in 1775. It seems to have been popular, for it remained in print through the turn of the century. In many ways it is typical of the genre-unfailingly elegant, poised, demanding of the soloists (especially the cellist), and not particularly anxious to plumb expressive depths.

The two-movement design, without an internal slow movement, was a pattern especially popular in Paris; here the expansive opening movement is followed by a *Rondeau* with a gavotte-like theme and a long central solo section in the tonic minor.

II. Concerto in C Minor for Bassoon and Two Oboes

Johann Friedrich Fasch was a composer of some prominence in the first half of the eighteenth century, although he did not achieve the kind of career that could keep his memory alive for long. Following a succession of short stints at various German courts, and a number of failed applications for major appointments (including, in 1722, the post at the Thomaskirche in Leipzig eventually filled by J.S. Bach), Fasch accepted a position at the minor court of Zerbst, in eastern Germany, which he held for the remaining thirty-six years of his life. He maintained contact, though, with important centers of instrumental music in Germany, particularly Cöthen and Dresden.

Fasch himself seems only to have played the violin and the keyboard instruments, but the outstanding feature of his instrumental music is his brilliant and colorful writing for winds. The *A-Minor concerto* on today's program belongs to a type he particularly favored: a concerto for three instruments, of which one is the "real" soloist and the other two (a matched pair of winds) have a subsidiary position. The bassoon is the star of the show here, with a wickedly virtuosic solo line rivaling those in Vivaldi's bassoon concertos. The oboes have a double role, sometimes answering the bassoon like a sort of Siamese-twin soloist, sometimes acting like part of the *tutti*. Their finest moments come in the eloquent central slow movement, a wordless aria in which the oboes enfold and shadow the almost vocal line of the bassoon.

– Michelle Dulak

III. Concerto for Two Violins in D Minor

To the Calvinist Court Chapel at Cöthen, which did not allow elaborate church music, we own thanks for diverting Bach's attention from his principal early life mission (the creation of a "well-ordered church music") for a time. From Bach's days at Cöthen come most of his concertos: the six *Brandenburg Concertos*, the harpsichord concertos, and this unique and beloved *"double" concerto for two violins*, which Bach also arranged in C Minor for two klaviers. Cöthen brought Bach in close proximity to Celle, which had a court orchestra accomplished in the French style, a style Bach was to cultivate to the point that his pupil Zalter was later to complain of the excessive "French froth" of the *St. Matthew Passion*. But the double concerto has little of the French element; instead it reflects the deep appreciation Bach held for the Italian Vivaldi, whose music he had so lovingly transcribed in Weimar. Vivaldi produced hundreds of excellent concertos, Bach merely a handful in comparison, but how thankful we must be for them. Although cast in the Vivaldian mold, the first movement reflects Bach's greater

mastery of contrapuntal writing. Imitative flowing lines characterize the second movement as well, but here the debt to Vivaldi is evident in detail as well as in general style. The third movement displays agreater evidence of Vivaldian contrast of *tutti-soli* (full ensemble vs. soloists).

IV. Brandenburg Concerto No. 1

Brandenburg Concerto No. 1—one of the six masterful *concerti grossi* the Bach dedicated to Margrave Christian Ludwig of Brandenburg—appears to have been adapted from an earlier sinfonia written in Weimar in 1713. Joshua Rifkin has suggested that the sinfonia may have served for entertainment at hunting festivities in connection with a birthday celebration for Prince Christian of Saxe-Wiessenfels, which would explain the rousing horn fanfares that are evocative of the hunt.

The horns play a prominent role in the opening movement, their broad triplet figures cutting through the busier textures of the rest of the ensemble. The second movement presents a haunting motive treated in descending sequences first in the oboe, then high in the solo violin (a piccolo violin in Bach's orchestra), and in the bass before development in close canon between the oboe and violin. The third movement continues the spirit of the hunt in a gigue-like setting with prominent horn calls and flourishes from the solo violin. The minuet finale actually presents a series of contrasting dance movements in which the opening minuetto acts as a unifying *ritornello*.

– John Hajdu

Jesse Read, Recital Director and Principal Bassoonist, introduces the recital program at All Saints.

INTERMEZZO NO. 5

Angels in the Mission: Brilliant Music for Trumpet, Soprano and Organ

Rosa Lamoreaux, *soprano*
Wolfgang Basch, *trumpet*
John Butt, *organ*

I. Cantata *"Qual mormorio gioconda"* — **Alessandro Melani** *1639 - 1703*
Aria: *Aura, aura vezzosa*
Recitative: *Che una breve speranza*
Aria: *Se la gioia che senzo nel core*
Recitative: *Cosi dell'alma mia*
Aria: *La Mia pace cara, cara*

II. Three Schübler Chorales, BWV 645-647 — **Johann Sebastian Bach** *1685 - 1750*
Wachet auf, ruft uns die Stimme (Wake, awake, for night is flying)
Wo soll ich fliehen hin (Where shall I flee?)
Wer nur die lieben Gott lisst walten (He who but lets our loving God rule)

III. Heldenmusik — **Georg Phillipp Telemann** *1681 - 1767*
La Majesté
La Grérce
La Générosité
La Vaillance

IV. Cantata, O *qualis de caelo sonus* — **George Frideric Handel** *1685 - 1759*
(O what sound from Heaven)
Recitative: *O qualis de caelo sonus*
Aria: *Ad plausus, ad jubila*
Recitative: *Eja ergo, mortalis*
Aria: *Gaude, gaude, tellus benigna*
Aria: *Alleluja*

V. From Cantata BWV 77, *Ach, es bleibt in meiner Liebe* — **J.S. Bach**
(Oh, abide in my love)

VI. Three Schübler Chorales, BWV 648-650 — **J.S. Bach**
Meine Seele erhebt den Herren (My soul doth magnify the Lord)
Ach bleib' bei uns, Herr Jesu Christ (Oh abide with us, Lord Jesus Christ)
Kommst du nun, Jesu, von Himmel herunter (Come now, Jesus, down from heaven)

VII. Cantata, *Laudate Pueri* (Praise, O servants of the Lord) — **Jan Dismas Zelenka** *1679 - 1745*
Laudate pueri Dominum
Quis sicut Dominus Deus noster
Amen

Catherine Emes, Joseph Tan, *violins;* Nancy Lochner, *viola*
Paul Rhodes, *cello;* Joëlle Morton, *bass*

The recital series is generously underwritten by Four Sisters Inns.

This recital will be delay broadcast on KUSP-FM 88.9 on Friday, September 3, 7 p.m.

I. Alessandro Melani belonged to a prominent family of musicians based in the Italian city of Pistoia. The youngest of seven sons, Alessandro spent the earlier part of his career in the city of his birth, but towards the end of 1667 obtained the desirable position of *maestro di cappella* of the church of S. Maria Maggiore in Rome; he remained employed in Rome, first at this post and then at a second church, S. Luigi dei Francesi, for the rest of his life.

Qual mormorio giocondo is one of a large number of chamber cantatas by Melani that have come down to us in manuscript. The style and layout of the music is reminiscent of Melani's younger contemporary Alessandro Scarlatti, himself an enormously prolific cantata composer: a succession of brief and artfully contrasted arias accompanied by the ensemble, alternating with recitatives with continuo alone. The comparable ranges of the trumpet and the soprano voice afford Melani many opportunities to juxtapose them-sometimes echoing and responding to one another, sometimes combining a third apart in exuberant roulades of coloratura.

II. and VI. The six organ chorales published by the Thuringian iron cutter and music engraver Johann Georg Schübler around 1748 have always been something of a mystery in Bach studies. At least five of them are transcriptions from Bach's cantatas (only *Wo soll ich fliehen hin*, BWV 646 lacks a surviving model) and the carelessness with which the print was prepared has suggested to some that Bach had little to do with the project. However, his personal copy of the print has survived and his annotations are detailed enough to show that he was concerned with the accuracy of the music and some of the details of transcription. Furthermore, with the knowledge that even works like the *Mass in B Minor* draw largely on previous compositions, transcription no longer holds the stigma it once did; indeed, Bach's ability to transfer musical material from one function to another and, particularly, to adapt the instrumental style for one instrument to another, is an essential aspect of his genius. The majority of the Schübler transcriptions come from cantatas of the so-called "Chorale cycle" (1724-25) in which each verse of a Lutheran hymn was used directly or paraphrased as the successive movements of the cantata. Although the majority of the inner movements are textual paraphrases and do not refer directly to the original chorale melodies, there are enough settings of the melodies in trio or quartet format to provide models for organ transcription. The texture suggests that Bach may have seen them as a sequel to the six trio sonatas for organ, which likewise contain some transcriptions of instrumental music.

The model for *Wo soll ich fliehen hin* may have been in one of the cantatas from the two cycles that have long been considered lost. The first chorale BWV 645 *Wachet auf, ruft uns die Stimme* stands out from those drawn from the chorale cycle, coming as it does from an Advent cantata of the same name that Bach wrote in 1731. This piece comes closest to the fashionable galant idiom, melodic music, devoid of complex counterpoint and employing a simple, repetitive bass line and "sighing" melody. This feature, at the outset of the collection, would have made the group as a whole particularly attractive to purchasers in the late 1740s. The collection is in a considerably lighter vein than most of the music Bach was publishing at this time, as if to show that he was capable of covering the entire stylistic spectrum of his age.

Although the chorales seem loosely applicable to the Advent season Bach does not seem to have had any particular topic or system in mind; it may well be that his choices of prelude were conditioned by the existing repertory of cantatas. However, there is some contrast of mood: the rather strident tone of *Wachet auf* (referring to the watchmen's voices of the original text?) is mollified by the more conventional "invention" style of *Wo soll ich fliehen hin*, and the expressive motet-texture of *Wer nur den lieben Gott*. Most gentle of all is perhaps *Meine Seele*, which combines the ancient tonus perigrinus that Luther employed for chanting the German Magnificat with a lilting siciliano accompaniment. The last two preludes are transcriptions of virtuoso string obbligatos, featuring wide string crossings which are a challenge for the keyboard player. While the pedal part of *Ach bleib bei uns* takes over the original continuo line, that of *Kommst du nun* presents the chorale melody,

to be played on a high register, complete with trills.
– John Butt

III. Among Georg Philipp Telemann's instrumental works are an unusual number of pieces on programmatic subjects. Telemann clearly loved musical illustration, drawing themes copiously from literature (a very funny orchestral suite on *"Don Quixote,"* a violin duet on *"Gulliver's Travels"*), from geography, from natural history, and from any number of human musical traditions, ranging from bell-ringing to dozens of local varieties of folk music.

Heldenmusik ("Heroic Music") is a somewhat more abstract venture, a set of twelve marches each titled after a particular virtue (courage, generosity, etc.) and self-published by Telemann in 1728. Originally they were orchestral pieces; the composer's own advertisement mentions violins, oboes, a trumpet, and horns in the scoring, while adding that they might also be played as keyboard solos. The sole known copy of Telemann's print, in the library of the University of Königsberg, was lost or destroyed at the end of the Second World War. Fortunately, an arrangement for violin, flute, or oboe and piano had been brought out in 1930 by a German publisher. The present re-arrangement for trumpet and organ restores some of the brilliance and ceremony that we can assume were part of Telemann's original scoring.

The actual music is not tied particularly closely to Telemann's descriptive titles; there is no trace of the alarming realism he could bring to, for example, a *"concert of frogs and crows"* (in his Alster-Overture). Still, the attentive ear may connect the pompous dotted rhythms of the first march, *La Majesté,* to its subject, or the lithe, paired eighth notes of *La Grâce* with the idea of physical grace.

IV. The exact circumstances under which this brief but exquisite motet was written remain unknown, but from the text (clearly intended for the feast of Pentecost) and the general nature of the music it is assumed to date from the spring of 1707, during Handel's sojourn in Rome. The piece is ingeniously framed by two complementary movements: an opening "sonata" for two violins and continuo, and a concluding Alleluia in which the soprano soloist takes up the music of the sonata and runs with it, all the while bantering back and forth with the violins. In between come two arias, linked by short recitatives: the first a brilliant piece with demanding coloratura for the singer and cheeky repeated notes from the violin, the second, more pensive and in the minor mode, with continuo alone.

V. Bach wrote *Cantata 77* soon after his arrival in Leipzig in 1723. The topic of the cantata relates to the parable of the Good Samaritan, and the aria *Ach, es bleibt in meiner Liebe* centers on the human's incapability of fulfilling Jesus's exhortation to love one's neighbor. The extraordinary thing about the movement is the obbligato for "slide" trumpet, an instrument that was technically capable of playing in several keys but that was notoriously difficult to handle. In other words, Bach was probably anticipating that even his best trumpeters would have been unable to play the piece perfectly, thus summing up, in the very performance, the central topic of human inadequacy. Today's performance will obviously be far too beautiful to remind us of this sad truth.

VII. One of the greatest boons of the "early music movement" has been the resurgence of interest in the music of the Bohemian composer Jan Dismas Zelenka, which, despite the professed admiration of his contemporaries (including Bach), had slipped into near-oblivion as early as the mid-eighteenth century. Zelenka was born in the Czech town of Lounovice, but spent the majority of his life at the Catholic court of Dresden, composing both for the chapel and for the court orchestra and chamber-music.

It is Zelenka's instrumental music that has most strongly attracted modern musicians; its long, quirky thematic subjects, inventive scoring, and sudden, even violent harmonic twists exert a peculiar appeal. The present setting of the Vespers psalm *Laudate pueri* is somewhat plainer music, drawing more on the Dresden tradition of high-flying trumpet obbligati than on Zelenka's rather individual musical imagination.

Program notes by Michelle Dulak unless otherwise indicated.

INTERMEZZO NO. 6

The Continuo Players' Revenge

This recital is dedicated to the memory of Virginia Mudd

I. *Concerto Königsberga* — **Adam Jarzebski** *1590 - 1649*

II. Sonata No. 2 in F Major for Three Cellos and Bass — **Georg Christoph Wagenseil** *1715 - 1750*

Allegro non troppo
Menuet-Trio
Largo
Allegro assai

III. Suite No. 2 for Cello in D Minor, BWV 1008 — **Johann Sebastian Bach** *1685 - 1750*

Prélude
Allemande
Courante
Sarabande
Menuet I, Menuet II
Gigue

IV. From Cantata BWV 163, *Nur jedem das Seine* — **J.S. Bach**
Aria, *Lass mein Herz die Münze sein*

Paul Grindlay, *bass*

V. Concerto No. 3 á cinque in F Major, Op. 15, No. 3 — **Joseph Bodin de Boismortier** *1691 - 1765*

Allegro
Adagio
Allegro

Jesse Read, Britt Hebert, *bassoons*
Douglas McNames, Allen Whear, Paul Rhodes, *cellos*
J. Warren Long, *double bass*
Yuko Tanaka, *harpsichord*

The recital series is generously underwritten by Four Sisters Inns.

This recital will be delay broadcast on KUSP-FM 88.9 in July 2000

I. *Concerto Königsberga*

Adam Jarzebski appears to have been born in the last decade of the sixteenth century, in the town of Warka (near Warsaw) in Poland. The first trace of him as a musician is his appointment in 1612 as a violinist in the payroll of Johann Siegmund Hohenzollern, Elector of Brandenburg, in Berlin. In 1615 he was granted a leave of absence from that post to study in Italy; afterward, however, he did not return to Berlin, but took up residence in Warsaw, where he spent the remainder of his life.

Only a handful of Jarzebski's works survive complete, but they portray a composer with a firm grounding in the older polyphonic style, as well as a keen interest in the newer, more virtuosic instrumental music of the early seventeenth century. Among them are several pieces, like the present one, named after European cities; they are all written for three parts plus continuo, and mingle aspects of the older canzona and the more modern sonata a 3.

II. Sonata for Three Cellos and Bass in F Major

Histories of music have found it difficult not to render the middle of the eighteenth century as a faintly embarrassing gap, a hole between Bach and Handel on the one hand, and mature Haydn and Mozart on the other. One of the difficulties is the sheer variety of musical styles and trends coexisting at mid-century; another, the plain unfamiliarity of most of the music, which until very recently had disappeared altogether from modern concert life. As musicians in search of new repertoire (many, though not all, associated with the historical-performance movement) unearth and perform more of this music, our picture of the period continues to improve.

Georg Christoph Wagenseil—composer, keyboardist, and teacher—will belong toward the foreground of that picture. Appointed composer to the Viennese court in 1739 (a position he held until his death), Wagenseil was instrumental in the development of the symphony and of the keyboard concerto. (The six-year-old Mozart performed one of Wagenseil's concertos in the composer's presence during his first visit to the court in 1762, even demanding that the composer turn pages for him.)

Wagenseil's six sonatas for three cellos and bass appear to date from the mid-1760s. They are unusual for the time not only in their instrumentation (which is unique), but in their adoption of the four-movement form that, in the following decade, would become standard for the string quartet-outer fast movements, with an interior slow movement and minuet. All three cello parts are high; in fact, the only existing manuscript source puts the top two in the alto (viola) clef, and marks them *"Violoncello o viola."* The bass part functions mainly as harmonic support, only rarely interacting melodically with the cellos.

Sonata No. 2 is typical of the set in its generosity of melody, richness of texture, and gracious distribution of the melodic interest through the cello parts. In the leisurely opening movement, the cellos are constantly making and then swapping allegiances; almost always, two of them are in duet against a third, but the membership of the duetting pair changes from moment to moment. A robust minuet (with trio in the tonic minor) follows next; then an affecting *Largo* in the relative minor, D, in which (almost for the first time) the bass, too, has a real role in the motivic interplay. A binary-form movement in a fast three, culminating in a triumphant unison fanfare, rounds out the piece.

III. Suite No. 2 for Cello in D Minor

If Bach's autograph title—*"libro primo"*—for the violin solos dated 1720 implies that the lost autograph of the cello suites contained the heading *"libro secondo,"* one may perceive a particular sequence behind the project: the violin solos reduce the texture of classic sonata and partita genres to a single instrument which allows a certain amount of polyphony; the cello suites show a further stage of distillation, since the possibilities for chordal playing are that much more limited (chords are found mainly in the slower sarabande movements and sometimes in the simpler textures of the "modern" dances). Thus like an organism that thrives best with pruning, the suites for unaccompanied cello depend—to a certain extent—on the limitations of medium; the player and listener create ever richer musical meanings and dimensions.

Although Bach's oeuvre often displays his wont for specifically musical "projects" or encyclopedic compilations of particular genres, he still lived in an age when most music was written with a definite practical aim or occasion in mind. Nevertheless we still do not know for whom Bach wrote his music for unaccompanied violin and cello. Since he was active as Kapellmeister at the Cöthen court 1717-23, the name of Christian Ferdinand Abel—Bach's friend and colleague at that court—frequently comes to mind for the cello suites.

The core of the traditional Baroque suite was the four "old" dances—*Allemande*, *Courante*, *Sarabande* and *Gigue*—with a Prelude to open each suite, and a pair of dances of the "modern" kind—e.g. *Minuet*, *Bourrée*, *Gavotte*—placed between the *Sarabande* and *Gigue*. It is usually the modern, galant dances which are the simplest in texture since these were current as actual dance music and hence were less suitable for musical stylization. Bach, ever to perceive a cosmos in the most stringent limitations, does not seem to have been daunted by the prospect of writing several suites containing exactly the same dance forms; the diversity he achieves, from suite to suite, is quite remarkable. The *Prelude to the D Minor Suite* is perhaps the most lyrical of the set, a long, seemingly endless melody that seems to accompany itself. The *Allemande* continues in a similar vein but the bowing in pairs of sixteenths gives it a more regular and measured character reminding us of its genealogy as an actual dance. The *Courante* continues the thread through the suite by taking over the continuous sixteenths of the *Allemande* but rendering them in a more lively, detached manner. The *Sarabande* returns us somewhat to the solemn mood of the Prelude, now with the triple time regularized by the classic *Sarabande* rhythm (where there is often a stress on the second beat of the bar). The two minuets provide a minor-major contrast, the second minuet being one of the most humorous movements in the entire set of six suites. Its major mode and droll string crossings provide tremendous relief from the predominantly minor, conjunct texture of most of the music preceding it. The closing *Gigue* takes over the leaping ideas but now back in the minor mode and with a mood that is both more lively and more intense.

– John Butt

IV. *Nur jedem das Seine*

The aria *Lass mein Herz die Münze sein* (Let my heart be the coinage) comes from Bach's early years in Weimar. It is the third movement of Cantata BWV 163, *Nur jedem das Seine* (literally, "To each his own"), performed on November 24, 1715, the twenty-third Sunday after Trinity. The unusual scoring for bass with two obbligato cellos and continuo illustrates Salomo Franck's text describing the laborious process of minting the heart as a payment to Jesus: "Come and work it, melt and stamp it" *(Komm, arbeite, schmelz und präge)*.

– Bruce Lamott

V. Concerto No. 3 á cinque in F Major

Joseph Bodin de Boismortier occupied a modest but interesting position in early eighteenth-century French musical life. After an early career rather distant from music (as an employee of the Royal Tobacco Excise Office in Perpignan), he moved to Paris in the mid-1720s. There he quickly established a presence on the musical scene, largely through the sheer fecundity of his publication.

Indeed, Boismortier's uncanny compositional facility let him in for some ribbing, as in a contemporary's couplet:

> *Bienhereux Boismortier, dont la fertile plume*
> *Peut tous les mois sans peine enfanter un volume.*
> (Fortunate Boismortier, whose fertile pen can every month, without struggle, father a volume).

His catalog of works (some of them lost) runs to over one hundred opus numbers. The great majority of them are for one or more transverse flutes. Their easy melodic grace, together with their tactful avoidance of technical difficulties, made them ideal for the domestic pleasure of amateur players. It was a large and profitable market; Boismortier was most unusual for his time in making a comfortable living essentially off his publications alone, rather than through the sustained support of a private patron.

There is a large amount of unmemorable fluff in Boismortier's oeuvre, but he was very far from being a negligible composer. His best music has a kind of gaiety and elegance to it that is most attractive, together with a sure command of design and proportion. He was influential, too, in introducing elements of Italian musical style into the Parisian scene-adopting Italian ritornello construction, using Italian movement-titles, and composing the first solo concerto written by a Frenchman (one for cello, viol, or bassoon with orchestra, dating from 1729).

Boismortier's six *Concerti a cinq*, Op. 15 (1727), are intended for the very unusual combination of five flutes "without bass," though figures in the fifth part allow continuo to be added if desired. They are almost entirely on the Italian pattern-three movements, fast-slow-fast, with the fast movements ordinarily designed on the ritornello principle. (That is, there is an opening section for all the players, whose music recurs periodically in different keys over the course of the movement, and is stated complete at the very end, while the intervening sections are for the "soloists"-here, the top two parts, with the fifth accompanying them as harmonic support.) The slow movements are lyrical solos for the top part, punctuated and accompanied by the other four.

This afternoon's performance takes the liberty of replacing Boismortier's ethereal flute band with an altogether richer and darker ensemble. It seems unlikely that the composer—with his delight in odd instrumental groupings, and the telling choice of solo instrument for his first solo concerto—would object.

program notes by Michelle Dulak
unless otherwise indicated

Bruno Weil clowns with Kendra Colton during the J.C. Bach opera Endimione.

INTERMEZZO NO. 7

Mozart Returns

Wolfgang Amadeus Mozart
1756 - 1791

I. Quartet in D Major for Flute and Strings, K. 285
Allegro
Adagio
Allegro

II. Quintet in G Minor, K. 516
Allegro
Menuetto-Trio
Adagio ma non troppo
Adagio
Allegro

III. Serenade No. 11 in E-Flat Major, K. 375
Allegro maestoso
Menuetto
Adagio
Menuetto
Allegro

Robin Carlson, *flute*
David Myford, Catherine Emes, *violins*
Meg Eldridge, Elly Winer, *violas*
Douglas McNames, *cello*
Roger Cole, Ellen Sherman, *oboes*
Michael Corner, Scott Anderson, *clarinets*
Glen Swarts, Loren Tayerle, *horns*
Jesse Read, Britt Hebert, *bassoons*

The recital series is generously underwritten by Four Sisters Inns.

This recital will be delay broadcast on KUSP-FM 88.9 in July 2000.

I. Flute Quartet in D, K. 285

Resident in Mannheim toward the end of 1777, Mozart struck up an acquaintance with the flutist Johann Baptist Wendling. Early in December, Wendling arranged a lucrative commission for the young composer from a M. de Jean, a wealthy amateur flutist from the West Indies, for "three small, easy, and short concertos and a pair of quartets for the flute." Evidently he set right to work, for the manuscript of the Quartet in D is dated 25 December 1777.

The project seems to have expanded subsequently, for Mozart reports to his father in February of the next year that de Jean would pay him only half of the agreed fee, "only" two concertos and three quartets having been completed. By then he has soured thoroughly on the commission:

It is quite natural that I have not been able to finish them. I don't have a moment's rest here. I can only write at night, so I can't get up early as well. Besides, one is not always inclined to work. Of course I could scribble away all day long, but these things are revealed to the world, and then I think that I should not be ashamed to have my name on them. Also, as you know, I soon grow tired of always having to write for one instrument (one I can't abide, at that).

Whether Mozart really disliked the flute, or had just grown heartily sick of it after a few months of cranking out flute music, is an open question. Certainly there are no traces of his aversion in the *D-major Quartet*. By the standards even of his most recent set of string quartets, it is somewhat fluffy music, but amiable, effective, and expertly contrived for the instrument. The outer movements, a brilliant *Allegro* in common time and a rollicking *Rondeau*, give the lion's share of the melodic line to the flute, varied occasionally by the violin (though one episode in the *Rondeau* startlingly hands the lead over to the viola). In between is a striking, atmospheric *Adagio* in the relative minor, a melancholy flute solo over delicate *pizzicato* accompaniment.

II. String Quintet in G minor, K. 516

Mozart's viola quintets in C (K. 515) and G minor (K. 516) were written in swift succession in April and May of 1787. It remains unclear to what immediate end they were composed. One plausible suggestion is that Mozart intended to offer them to the new King of Prussia, Friedrich Wilhelm II, a fine amateur cellist and (through his patronage of the composer and cellist Luigi Boccherini) an avid quintet-player. If so, the plan did not pan out; two years later Mozart was in enough financial difficulties to be forced to sell them by subscription (in a set of three rounded out by a transcription of his own C-Minor wind serenade).

The dark and turbulent tone of the *G-Minor Quintet* has no parallel elsewhere in Mozart's chamber music, and very few in the rest of his works. It has been compared most often to the late *G-Minor Symphony*, but if anything the symphony is more reserved than the quintet, less violent in its passions and more ambiguous in its trajectory. The late musician and writer Hans Keller, indulging his taste for paradox, argued that the quintet differs from the symphony mainly in being more symphonic. If by "symphonic" he meant truly integrated—a single drama sweeping through four movements as though through four acts—Keller had a point.

The opening movement's chromatic first theme is followed by a second that (exceptionally) is also in the tonic key, full of yearning upward leaps. Only slowly and by degrees does it come round to the relative major. The same theme, now continually interrupted and jolted into ever more remote keys, dominates the development section.

The minuet is wracked with violent diminished-seventh-chord explosions. At the trio, though, something marvelous happens. The last, despairing phrase of the minuet is repeated, but in the major—then extended upward twice more, as though reaching into the sunlight. The whole trio is an idyll made out of the materials of the minuet, but utterly transfigured.

The slow movement is extraordinary. Still, muted (it is the only movement in Mozart's mature string chamber music to be marked *con sordini*), full of vocal inflections and fragments of recitative, darkly colored by the two violas in their lowest register, it is music of rare intensity and intimacy. The finale opens with another *Adagio*—without mutes, this time, and of a more overtly passionate, almost Romantic character.

And then, a joyous sonata-rondo, in the tonic major at last—the fulfillment, possibly, of that brief vision of the major in the Trio? A detail of the music suggests that it ought to be heard that way. The opening of the Trio finds an echo—in melodic shape, in harmonic underpinnings, in texture—in the second theme of the finale. And it is that music, returning at the very end of the movement, that carries the quintet to its conclusion.

III. Serenade in E-Flat for Wind Octet

Mozart's catalog of works abounds in light instrumental music—pieces variously called *cassations*, *divertimenti*, and *serenades*, and all designed to celebrate some festive occasion (a wedding, a graduation, a name-day) in the open air. His most elaborate serenades (like the ones known as the "*Haffner*" and the "*Posthorn*") involve a good-sized orchestra with a body of strings; shorn of a couple of movements, they could, and did, double as symphonies in a pinch. But the ensemble best suited to "serenading"—best able to penetrate out of doors—was a smallish wind band.

Mozart wrote such a serenade in October 1781, for the name-day of an acquaintance's sister-in-law in Vienna. Not long afterward he found himself on the receiving end of it, as he recounted to his father:

At 11 o-clock at night I was treated to a serenade given by 2 clarinets, 2 horns, and 2 bassoons—and of my own composition too. Having lined up in the center of the courtyard, [the players] surprised me in the most agreeable way imaginable, just as I was about to get undressed, with the opening E-flat chord.

The piece was the first version of the Serenade, K. 375. About a year later, Mozart added two oboes to the ensemble, producing the wind-octet version played here.

The E-Flat Serenade has been rather unfairly overshadowed by Mozart's other two mature wind-band works, the C-Minor Serenade for the same eight instruments (K. 388) and the "*Gran Partita*" for thirteen players (K. 361). K. 375's expressive aims are more modest than those of the others, true; but the music's irrepressible ebullience and the grateful roles it affords its players are joys in themselves.

The piece has the arch-like design that Mozart favored in many of his serenades. The outer movements'—an expansive first movement in a march-like meter and a brisk final rondo—surround two minuets, which in turn enclose the central slow movement. But if this Adagio (a kind of junior relative to the great third movement of the "*Gran Partita*") seems to be the expressive heart of the piece, it is the burbling rondo that best encapsulates its spirit.

– *Michelle Dulak*

Saturday Recital

AUGUST 7 ONLY, 2:30 PM, SUNSET CENTER THEATER

The Virginia Best Adams Master Class Showcase Concert

1998 Adams Fellows

Mary Wilson, *soprano* Margaret Bragle, *mezzo-soprano*
Sean Fallen, *tenor* Aram Barsamian, *baritone*

with

Kimberly Reighley, *flute;* Ellen Sherman, *oboe, oboe d'amore*
Cynthia Roberts and Nina Falk, *violins*
Meg Eldridge, *viola;* Allen Whear, *cello*
Warren Long, *bass;* Daniel Lockert, *harpsichord, organ*

Was Gott tut, das ist wohlgetan **Johann Sebastian Bach**
(from Cantata BWV 99, *Was Gott tut*) *1685 - 1750*
Full Ensemble

Qui Sedes **(from *Mass in B Minor,* BWV 232)** **J.S. Bach**
Ms. Bragle

Puissant maitre des flots **(from *Hippolyte et Aricie*)** **Jean-Philippe Rameau**
Mr. Barsamian *1683 - 1764*

Love Sounds th'Alarm (from *Acis and Galatea*) **George Frideric Handel**
Mr. Fallen *1685 - 1759*

Lascia ch'io pianga **(from *Rinaldo*)** **Handel**
Ms. Wilson

Ich will dich nicht hören **(from Cantata BWV 213, *Laßt uns sorgen*)** **J.S. Bach**
Ms. Bragle

Benedictus **(from *Mass in B Minor,* BWV 232)** **J.S. Bach**
Mr. Fallen

Verjaget die Mißgunst **(from *Der geduldige Sokrates*)** **Georg Philipp Telemann**
Mr. Barsamian *1681 - 1767*

Lebens Sonne **(from Cantata BWV 180, *Schmücke dich, o liebe Seele*)** **J.S. Bach**
Ms. Wilson

Gloria sei dir gesungen **(from Cantata BWV 140, *Wachet Auf!*)** **J.S. Bach**
Full Ensemble

Printed texts and translations will be available at the concert
This concert is the final event of the 1999 Adams Vocal Master Class.

Faculty: David Gordon, Rosa Lamoreaux, Catherine Robbin, Sanford Sylvan
Daniel Lockert and Yuko Tanaka, *accompanists*

The Adams Vocal Master Class is generously sponsored by Oxbridge and Robertson's Antiques

The Carmel Bach Festival is deeply grateful to the Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions, Noon to 2:00 p.m. on July 19, 22, 26, 29, August 2 and 5.
All sessions are open to the general public.

Bach's Tops 1999

THURSDAY, JULY 29, 7:30 PM, OLDEMEYER CENTER, SEASIDE
THURSDAY, AUGUST 5, 7:30 PM, ST. PAUL'S EPISCOPAL CHURCH, SALINAS

Members of the Festival Chorale and Orchestra
Carl Christensen, *Conductor*

I. from Brandenburg Concerto No. 4 in G Major, BWV 1049 — **Johann Sebastian Bach** *1685 - 1750*
Presto

II. from Cantata BWV 78, — **J.S. Bach**
Wir eilen mit schwachen, doch emsigen Schritten
(We hasten with diligent footsteps)

III. from Concerto for Harpsichord in D Minor, BWV 1052 — **J.S. Bach**
Allegro

IV. Christmas Story — **Heinrich Schütz** *1585 - 1672*
Opening Chorus
The Angelic Host - Six-part chorus and two violins
The Shepherds - Three altos, two flutes and bassoon
The Three Wise Men - Three tenors, two violins and bassoon
Herod - Bass and two trumpets
The Angel - Soprano and two violins
Final Chorus

V. from Suite No. 3 in C Major, BWV 1009 — **J.S. Bach**
Bourrée I
Bourrée II
Bourrée I

VI. Canon in D Major — **Johann Pachelbel** *1653 - 1706*

VII. Concerto for Two Violins in D Minor, BWV 1043 — **J.S. Bach**
Vivace

VIII. from Cantata BWV 29 — **J.S. Bach**
Wir danken dir, Gott, wir danken dir (We thank Thee, God, we thank Thee)
Sei Lob und Preis mit Ehren (All glory, laud, and honor)

The Festival's Community Outreach and Education Program is generously sponsored by First National Bank of Central California

Bach to the Future programs for schools are selected from the program above
Artists and program subject to change without notice.

Suggested Reading

COMPILED BY DAVID GORDON

There are many books currently in print which illumine and expand on the historical, intellectual, and artistic themes central to us at the Carmel Bach Festival. Here are some reading suggestions provided by members of the Festival ensemble. Among the following titles are some indispensible studies in music history; others examine the culture and society of the 18th century; and a few are simply about living, listening, and being human. We hope that these favorites of ours may enhance your enjoyment of the Bach Festival's music, and that they might also help enrich your experience of the musical arts in general.

I. The Modern Art of Ancient Music

Text and Act: Essays on Music and Performance

Richard Taruskin (1995, Oxford University Press (pbk) ISBN: 0195094581)

These essays have provoked lively discussion about the early music revival and the quest for 'authenticity.'

Authenticity in Early Music

Nicholas Kenyon (Editor) (1988, Oxford University Press (pbk) ISBN: 0198161530)

Seven fascinating, thoughtful essays on the search for so-called "authenticity" in musical performances.

II. The Bach-Lover's Basic Library

The New Bach Reader: a Life of J.S. Bach in Documents and Letters

Hans T. David, Arthur Mendel, Christoph Wolff (1998, W. W. Norton (hdbk) ISBN: 0393045587)

A fascinating and invaluable anthology of Bach's letters, documents, and other primary source material.

(The original "Bach Reader" (Mendel/David, ed.) is still available in budget paperback (1996, Norton, ISBN: 0393002594)

The Cambridge Companion to Bach

John Butt (Editor) (1997, Cambridge University Press (pbk) ISBN: 0521587808)

A new and important collection of articles, edited by our Carmel Bach Festival harpsichordist and lecturer.

The Bach Family

New Grove Series (1983, W. W. Norton (hdbk) ISBN: 0393016846)

From the monumental New Grove Dictionary of Music and Musicians, a collection of all the Grove articles on the members of the Bach Family.

The World of the Bach Cantatas

Christoph Wolff (Editor) (1997, W.W. Norton (hdbk) ISBN: 0393041069)

A collection of 14 essays focussing on the wider and deeper contexts of Bach's cantatas. The best book for general readers to date.

III. Music, Psyche, and Spirit

Music, the Brain, and Ecstasy: How Music Captures our Imaginations

Robert Jourdain (1997, William Morrow (hdbk/pbk) ISBN: 0688142362)

Offers insight into the scientific, psychological, philosophical, and even physiological responses to music.

The Mozart Effect

Don Campbell (1997, Avon Books (hdbk) ISBN: 0380974185)

This wonderful new book outlines the latest research into the power of music to heal the body, strengthen the mind and unlock the creative spirit.

Music and the Mind

Anthony Storr (1993, Ballantine Books, (pbk) ISBN: 0345383184)

Why do we listen to music at all? What is it about music which draws us back again and again to the same, well-known works? Storr examines our innate love of musical form and structure. Beautifully and compellingly written.

IV. Musings and Philosophy

The Listening Book - discovering your own music

W.A. Mathieu (1991, Shambala Publications (pbk) ISBN: 0877736103)

A wise little book of essays about rediscovering your powers of listening to the 'music' of everyday life.

The Dyer's Hand and Other Essays

by W. H. Auden (1989, Vintage Books (pbk) ISBN: 0679724842)

Auden's discussion of musical and literary matters is second to none. Witty, stylish writing, gems of wisdom.

A Dictionary of Musical Quotations

Ian Crofton and Donald Fraser, compilers (1985, Schirmer Books (pbk) ISBN: 0028706226)

A perfect bedtime or rainy-day companion. Amusing, enlightening, surprising.

Discography

RECORDINGS BY PRINCIPAL MEMBERS OF THE CARMEL BACH FESTIVAL ENSEMBLE

The complete discography of the entire Carmel Bach Festival ensemble would be a long list, indeed. The members of the Carmel Bach Festival family appear as soloists and as members of distinguished international ensembles in a myriad recordings on dozens of labels.

Here is a partial listing of solistic recordings by principal members of the Bach Festival ensemble. Comments and opinions are mine, unless otherwise noted.

David Gordon
Vocal Coordinator
Director, Adams Master Class

John Butt

HARPSICHORD AND ORGAN, LECTURER, PROGRAM ANNOTATOR

J.S. Bach: Violin Sonatas
Musique D'Abord (Fra) #1907084
Elizabeth Blumenstock, *violin*

Frische Clavier Früchte
Harmonia Mundi (Fra) #907097
Music of Johann Kuhnau

Girolamo Frescobaldi:
Il Primo Libro di Capricci
Harmonia Mundi (Fra) #7907178

Alan Bennett

TENOR SOLOIST

Alan appears on CD as a member of the remarkable vocal ensemble "Theater of Voices"

Hoquetus – medieval European vocal music
Harmonia Mundi USA #HMU 907185

Arvo Pärt: De Profundis
Harmonia Mundi (Fra) #907182

The Age of Cathedrals
Harmonia Mundi USA #HMU 907157

Monastic Song
Harmonia Mundi USA #HMU 907209

John Cage: Litany for the Whale
Harmonia Mundi USA #HMU 907187

Roger Cole

PRINCIPAL OBOE

The Expressive Oboe
CBC Musica Viva CD #1070
Sonatas by Poulenc, Sant-Saëns, Morawetz
Other works by Ravel, Franck, Debussy, et al.
Linda-Lee Thomas, *piano*

David Gordon

VOCAL COORDINATOR, FESTIVAL TENOR SOLOIST 1983-1997

Dreames and Imaginations
Musical Heritage Society CD # MHS 512390Y
Elizabethan Songs for tenor and consort of viols. Ensemble directed by Tina Chancey
(see Hesperus)

J.S. Bach: Magnificat
Telarc #80194
Atlanta Symphony Orchestra / Robert Shaw, *conductor*

Bach Tenor Arias
Newport Classics #85582
Emily Newbold, *flute;* Charlotte Mattax, *harpsichord*. Bethlehem Bach Festival Orchestra / Greg Funfgeld, *conductor*
Arias from J.S. Bach's *Christmas Oratorio*, *Mass in B Minor*, and cantatas

Christmas in Leipzig
Dorian CD # DOR-90127
Bach Choir of Bethlehem; Bethlehem Bach Festival Orchestra; Greg Funfgeld, *conductor*
J.S. Bach: Cantatas Nr. 63 and 65; Sanctus from *Mass in B Minor*

A Distant Mirror: Music of the 14th Century
Delos #1003
Folger Consort
Music of Medieval France and England

HESPERUS (Guest Ensemble)

TINA CHANCEY / BOWED AND PLUCKED STRINGS, RECORDER
SCOTT REISS / RECORDERS, HAMMER DULCIMER

Baroque Recorder Concerti
Works by Vivaldi, Telemann, Graupner, Naudot, and Babell
Koch International #3-7454-2
Scott Reiss, *recorder,* with the HESPERUS baroque orchestra

Celtic Roots
Maggie'sMusicCD #220
Irish, Scottish, English and early American traditional music. With Bonnie Rideout, *fiddle*, and others

Neo-Medieval: Medieval improvisations for a post-modern age
Dorian #DIS 80155
Tina, Scott, and Grant Herreid perform on more than a dozen instruments

Early American Roots
Maggie'sMusicCD #216
Lively collection of instrumental music from Americ's past. Recorders, hammer dulcimer, violin, viol, cittern and guitar

ROSA LAMOREAUX

SOPRANO SOLOIST

J.S. Bach: Mass in B Minor
Dorian Recordings #90253 / 1998 / 2 Disks
Bach Choir of Bethlehem; Bethlehem Bach Festival Orchestra; Greg Funfgeld, *conductor*
"Dream Team soloists" – *Early Music America* magazine

Luminous Spirit – Chants of Hildegard von Bingen
Koch International Classics #7443 / 1998
Hesperus: Tina Chancey, *rebec, kominj, lyra, psaltery, vielle,* and *recorder,* and Scott Reiss, *recorder* and *hammered dulcimer.* A meditative, and vibrantly energizing recording.

Gentle Annie
Koch International #3-7392-2H1
National Gallery Vocal Arts Quartet: Rosa Lamoreaux, *soprano;* Beverly Benso, *contralto;* Samuel Gordon, *tenor;* Robert Kennedy, *baritone;* with Francis Conlon, *piano;* Mary Findlay, *violin;* Howard Bass, *guitar;* Bruce Hutton, *banjos.* Songs of Stephen Foster and early songs of Charles Ives for 1-4 voices

I Love Lucette
Koch International #3-7429-2H1
Hesperus: Tina Chancey, *viols, rebec, fiddle, recorder* and Scott Reiss, *recorders.* With Howard Bass *lute;* Jane Hershey, *viols, recorder.* Charming, plaintive French 15th-16th cent. theatre chansons

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DOUGLAS MCNAMES

PRINCIPAL CELLO

Georg Philipp Telemann:
Six Quatuors ou Trios, Sonata in D
Lyrichord #8028
Tracy Richardson and Mélomanie

JOËLLE MORTON

BASS, VIOLONE

The Leaves be Green
RCM #19604
Elizabethan broken consort music. *Musica Viva* with James Tyler, *lute*, Wonderful ensemble of lute, viols, flute, bandora, cittern

Songs of Midwinter
Hawthorn Hill #HJ427
Traditional, freely adapted, and newly composed seasonal music for harp, voice, and bass viol.

DAVID MYFORD

ASSOCIATE CONCERTMASTER

Digging for Buried Treasure
Brandywine CD
Georg Philipp Telemann: *Canary Cantata and Trios*, Brandywine Baroque

Telemann Sonates en Trios
Lyrichord CD #8035
Telemann: *Trio Sonatas for baroque flute and violin. Triomphe de l'Amour*

Dietrich Buxtehude: Sacred Cantatas
PGM #102
Tamara Matthews and Laura Heimes, *sopranos*
Nancy Wilson, *baroque violin*

Claudio Monteverdi: Orfeo
Lyrichord CD #9002
Complete opera. Artek orchestra
Gwendolyn Toth, *director*
"...my first public performance in tights..."
(David M.)

JESSE READ

PRINCIPAL BASSOON

French Baroque Miniatures
ETCETERA #KTC1087
Stylish, expressive chamber music from a mannered and refined age. With Doug McNames, Carmel Bach Festival principal cellist

A Night at the Opera
Bravura Discs #107
Virtuoso 19th-Century fantasies and variations on themes from grand opera.

Baroque Sublime
ETCETERA #KTC1196
Brilliant Italian and German solo and chamber music. With Wolfgang Basch, Carmel Bach Festival principal trumpet.

Francois Devienne:
Six Sonatas for Bassoon and Fortepiano
ETCETERA #KTC 1024
The first recording of these delightful sonatas.

CATHERINE ROBBIN

MEZZO-SOPRANO SOLOIST

"Melodies" –
orchestrated songs of Hector Berlioz
Includes *"Les Nuits d'Éte"*
ERATO/MusiFrance #2292-45517
With Howard Crook, Gilles Cachemaille, et al.
L'Orchestre de l'Opera de Lyon / John Eliot Gardiner, *conductor*. Robbin and Gardener work often together, and share a love of Berlioz.

George Frideric Handel: Belshazzar
DG Archiv #431793-2
(with Auger, Bowman, Rolf-Johnson)
English Concert / Trevor Pinnock, *conductor*

Gustav Mahler: Lieder eines Fahrenden Gesellen; Rückertlieder; Kindertotenlieder
CBC Records #SMDC5098 (Can)
Kitchenor-Waterloo Symphony / Raffi Armeinan, *conductor*
"Still my very favorite of all my recordings..."
(Catherine R.)

Giovanni Battista Pergolesi: Stabat Mater
Antonio Vivaldi: Stabat Mater, "Motet in furore..."
Dorian Recordings #90196
With Dorothea Röschmann, *soprano*
Les Violons du Roy/Bernard Labadie, *conductor*

Franz Joseph Haydn: Stabat Mater
DG Archiv #437807-2
English Concert / Trevor Pinnock, *conductor*

"Liederkreise" – song cycles of Robert Schumann; Liederkreis Op 39; Frauenliebe und leben Op 42; Gedichte der Königin Maria Stuart Op 135
CBC Musica Viva CD #1050
With Michael McMahon, *pianist*

SANFORD SYLVAN
BARITONE SOLOIST

Beloved that Pilgrimage
Nonesuch #79259-2
David Breitman, *piano*. Songs by Aaron Copland, Theodore Chanler, Samuel Barber

Charles Fussell: Specimen Days; Being Music
Koch International #7338
Cantata Singers / David Hoose, *conductor*
Lydian String Quartet

Gabriel Fauré: L'Horizon Chimérique
Nonesuch #79371
David Breitman, *piano;* Lydian String Quartet

Franz Schubert: Die schöne Müllerin
Nonesuch #79293
David Breitman, *piano*. The superlative Sylvan/Breitman performance of this great song cycle was a memorable highlight of the 1998 Bach Festival.

ELIZABETH WALLFISCH
CONCERTMASTER

J.S. Bach: Sonatas and Partitas for Solo Violin
Hyperion (UK) #22009 - 2 Disks
Superb, energetic recording

Pietro Antonio Locatelli: L'Arte del Violino Op. 3
Hyperion (UK) #66721 - 3 Disks
Raglan Baroque Players / Nicholas Kraemer, *conductor*

J.S. Bach: Violin Sonatas
Hyperion (UK) #22025 - 2 Disks
With: Paul Nicholson, et al.

Early Italian Violin Sonatas
(Alessandro Stradella, Biagio Marini, et al.)
Hyperion (UK) #66985 - 2 Disks
Convivium: Paula Chateauneuf, Paul Nicholson, et al.

BRUNO WEIL
FESTIVAL MUSIC DIRECTOR AND CONDUCTOR

Bruno records exclusively for the Sony Classical label, and has an ongoing conducting and recording relationship with Tafelmusik, Canada's internationally acclaimed Baroque orchestra. Their discography together includes a wealth of symphonies, masses and other works by Haydn Schubert, and Mozart, as well as the complete Beethoven Piano Concerti with Jos van Immerseel. Bruno's discography also includes superb recordings with other major international ensembles, including London's Classical Band and the Vienna State Opera. Here are a few good places to begin discovering the wonderful recordings of Bruno Weil:

Ludwig van Beethoven: Violin Concerto; Piano Concerto #5
Sony Music #63365
Jos van Immerseel, *fortepiano*; Vera Beths, *violin*
Tafelmusik

Franz Joseph Haydn: The Creation
Sony Music #57965 - 2 Disks
Soloists: Jörg Hering, Ann Monoyios, et al.
Tafelmusik, Tölz Boys Choir
A breathtaking, definitive recording of this great work

Wolfgang Amadeus Mozart: Die Entführung aus dem Serail
Sony Music #53500
Vienna Symphony Orchestra, Vienna State Opera Chorus

Special thanks to David Gordon who compiled this discography.

The Discovery Series

THREE WEEKS OF FREE SEMINARS, INFORMAL TALKS, OPEN REHEARSALS
AND FAMILY CONCERTS. JULY 17 THROUGH AUGUST 8, 1999
ALL EVENTS TAKE PLACE IN CARPENTER HALL, UNLESS OTHERWISE INDICATED

Saturdays, July 17, 24 and 31 (not August 7)

2:30 pm *"Christmas in July: the Nativity in Baroque Art and Music"*
Festival Choral Director Bruce Lamott, a 25-year Festival veteran, discusses 18th century representations of the Christmas Story. With musical and visual examples.

7:00 pm *"Facing the Music"*
Informal pre-concert talk, with Stan Engebretson.

Sundays, July 18 and 25, August 1 (not August 9)

1:00 pm *"The Christmas Oratorio"*
Bach's set of six cantatas for vocal soloists, chorus and orchestra is a crown jewel among the composer's great masterpieces. John Butt, Bach Festival harpsichordist and world-renowned Bach scholar, discusses this timeless and magical setting of the nativity story.

Tuesdays, July 20 and 27, August 3

"Inspired by Bach" –
three performance panels with members of the Bach Festival ensemble (NOTE TIME SHIFT)
Why Bach? What is it about Bach's music which inspires musicians and listeners to respond to its challenges and mysteries? Members of the Festival vocal and instrumental ensemble chat with David Gordon and the audience about the joys (and difficulties!) of performing Bach's music. With impromptu demonstrations and examples.
4:00 pm July 20 *members of the vocal ensemble*
10:30 am July 27 *festival string players*
10:30 am August 3 *festival wind players*

7:00 pm *"Facing the Music"*
Informal pre-concert talk, with Brian Vaughn.

Wednesdays, July 21 and 28, August 4

10:30 am *"Christmas in July: the music of the Mission Concert"*
An informal talk by renowned scholar and Bach Festival solo artist John Butt, introducing the Wednesday evening Mission Concert.

Thursdays, July 22 and 29, August 5

7:00 pm *"The Modern Art of Early Music: Baroque Instruments in the 1990s"*
An informal pre-concert talk with David Gordon.
Note: The Thursday evening concert is performed on Baroque string instruments.

The Discovery Series is generously sponsored by Inns by the Sea.

The Discovery Series

SEMINARS, INFORMAL TALKS, OPEN REHEARSALS, FAMILY CONCERTS AND OTHER FREE EVENTS

Fridays, July 23 and 30, August 6

10:30 am *"Pergolesi and the Neapolitan Style: the Birth of Opera Buffa"*

"La Serva Padrone," this year's featured opera at the Carmel Bach Festival, is widely regarded as the first comic opera (1733). Clifford Cranna, Vocal Administrator of the San Francisco Opera, discusses the origins of this new musical style, and examines Pergolesi's legacy in the world of opera.

7:00 pm *"Facing the Music"*

Informal pre-concert talk, with Clifford Cranna

Open Rehearsals

Festival Orchestra, Chorale, and Chorus / Bruno Weil, conductor

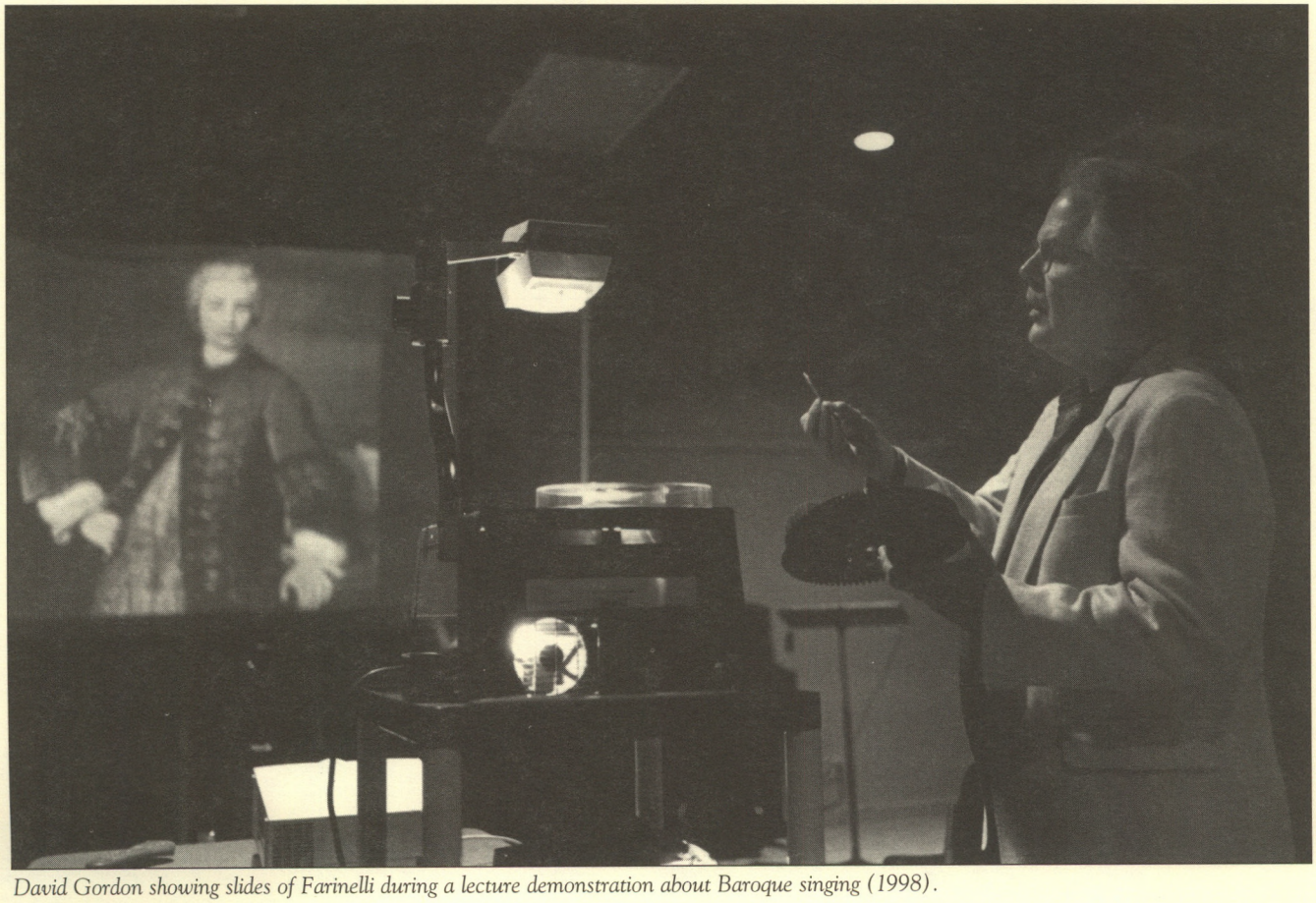
Sunset Theater (Rehearsals for Tuesday evening Haydn/Mozart program)

Thursday, July 8, 10:00 am • *Sunday, July 11, 7:00 pm* • *Friday, July 16, 10:00 am*
Monday, July 19, 10:00 am • *Tuesday, July 20, 10:00 am*

Festival Orchestra and Chorale / Bruce Lamott, conductor

Carmel Mission Basilica (Dress Rehearsal for Wednesday evening Mission Concert)

Wednesday, July 21, 10:00 am



David Gordon showing slides of Farinelli during a lecture demonstration about Baroque singing (1998).

The Discovery Series

SEMINARS, INFORMAL TALKS, OPEN REHEARSALS, FAMILY CONCERTS AND OTHER FREE EVENTS

The Adams Vocal Master Class

Founded in 1984 to honor beloved Festival patron Virginia Best Adams, this program selects four talented young professional singers every year through international auditions. The Bach Festival awards them a summer Fellowship to coach and study with Festival soloists. The principal coaching sessions are open to the public, and offer a unique and light-hearted glimpse behind the scenes as the singers refine their interpretation and vocal artistry.

Noon until 2:00 pm • Carmel Presbyterian Church, SE corner Junipero and Ocean Ave.
Mary Wilson, *soprano (St. Louis, MO)* • Margaret Bragle, *mezzo-soprano (New York, NY)*
Sean Fallen, *tenor (Bloomington, IN)* • *Aram Barsamian, baritone (Fullerton, CA)*
Sessions will be led by:

Monday, July 19 . . . . . David Gordon
Monday, July 26 . . . . . Catherine Robbin
Monday, August 2 . . . Rosa Lamoreaux
Thursday, July 22 . . . . David Gordon
Thursday, July 29 . . . . Sanford Sylvan
Thursday, August 5 . . David Gordon

Community Outreach Concerts

Festival Orchestra and Chorale / Carl Christensen, conductor

Bach's Tops: A Family Concert of Baroque Favorites
Seaside: July 29, 7:30 pm, Oldemeyer Center
Salinas: August 5, 7:30 pm, St. Paul's Episcopal Church

Bach to the Future: A Concert for Young Listeners
Salinas: July 29, 9:00 am, Alisal Community School
Carmel: July 29, 12:30 pm, Sunset Theater
Marina: August 5, 9:00 am, Ord Terrace Elementary School

Tower Music

Open Air Serenades by the Festival Brass Ensemble / Suzanne Mudge, director

Sunset Theater Courtyard, Upper Terrace
Saturdays, Tuesdays, and Fridays, 7:30 pm • Sundays, 2:00 pm
Carmel Mission Basilica
Wednesdays, 7:30 pm

Bach Festival On the Air

A complete cycle of Carmel Bach Festival concerts and recitals is taped for delayed broadcast on KUSP (88.9 FM). A detailed broadcast schedule with dates and times is available in the Festival office.

Financial Support for Artistic Excellence

Artistic Excellence. This has been the standard of the Carmel Bach Festival since its beginning in 1935. The vision of our remarkable founders Dene Denny and Hazel Watrous still guides us today, as does their realization that the only way to assure the quality of the Festival is strong and reliable private support. They dug deep into their own pockets, and convinced their friends and festival patrons to do the same. We ask you to join in this proud and necessary tradition.

The Carmel Bach Festival generates almost 70% of its annual budget through ticket sales, other revenue, and endowment earnings. This is a very high percentage compared to most other performing arts organizations, however we still require the annual support of individuals, businesses, and foundations to be able to continue this pursuit of artistic excellence. This generosity keeps the Festival alive, ensures that ticket prices will remain affordable to a wide audience, sustains our music education programs, and enables us to qualify for foundation grants.

Your support is crucial. In addition to buying your tickets and enjoying the music and social activities, we ask you to consider investing in the future of the Festival according to your individual ability. Each gift of support we receive is important, whether it be a ten dollar donation to our annual appeal or a six-figure contribution to the endowment. The Festival receives over 800 gifts each year, a tremendous show of support for the quality that we strive to achieve. All gifts, including stock, are tax-deductible, and donors of $125 or more receive priority for Festival tickets. With this solid foundation we feel confident in making plans for the future that will assure continuation and growth.

Thank you for enjoying this wonderful event with us. Please contact me if you would like to add your support or receive more information on the gift and investment opportunities listed below: Barry Bonifas, Managing Director, 831-624-1521; Box 575, Carmel-by-the-Sea, CA 93921.

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These are bread and butter gifts to cover each season's direct expenses, including annual musician sponsors, memorials, and other special recognition opportunities.

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Major gifts to our Endowment Fund, which now provides 14% of our annual budget, given in honor of an instrument or person. The principal is never spent and your name or honoree remains associated with the chair forever.

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Continuo Society

We invite you to consider becoming a Continuo Society member to insure the future of the Festival. Society members have named the Carmel Bach Festival in their estate planning documents or wills. "You can leave your money to your heirs, the government, or a non-profit. Pick two."

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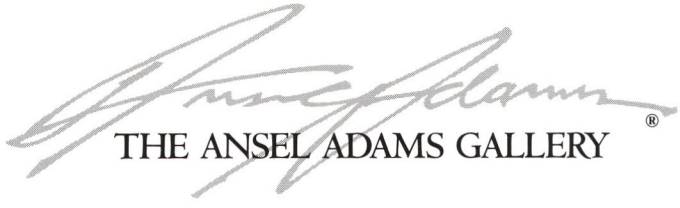

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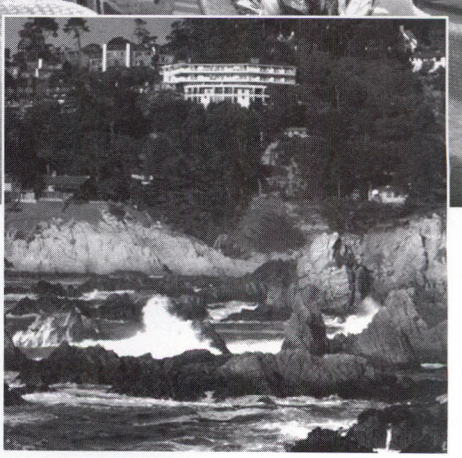

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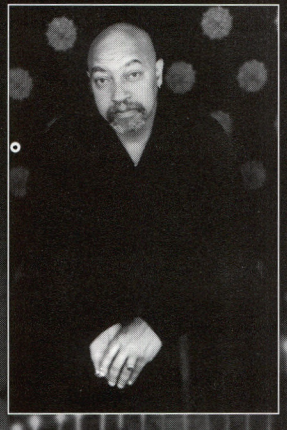

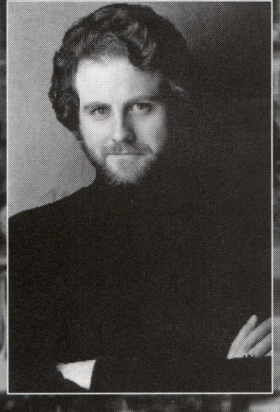

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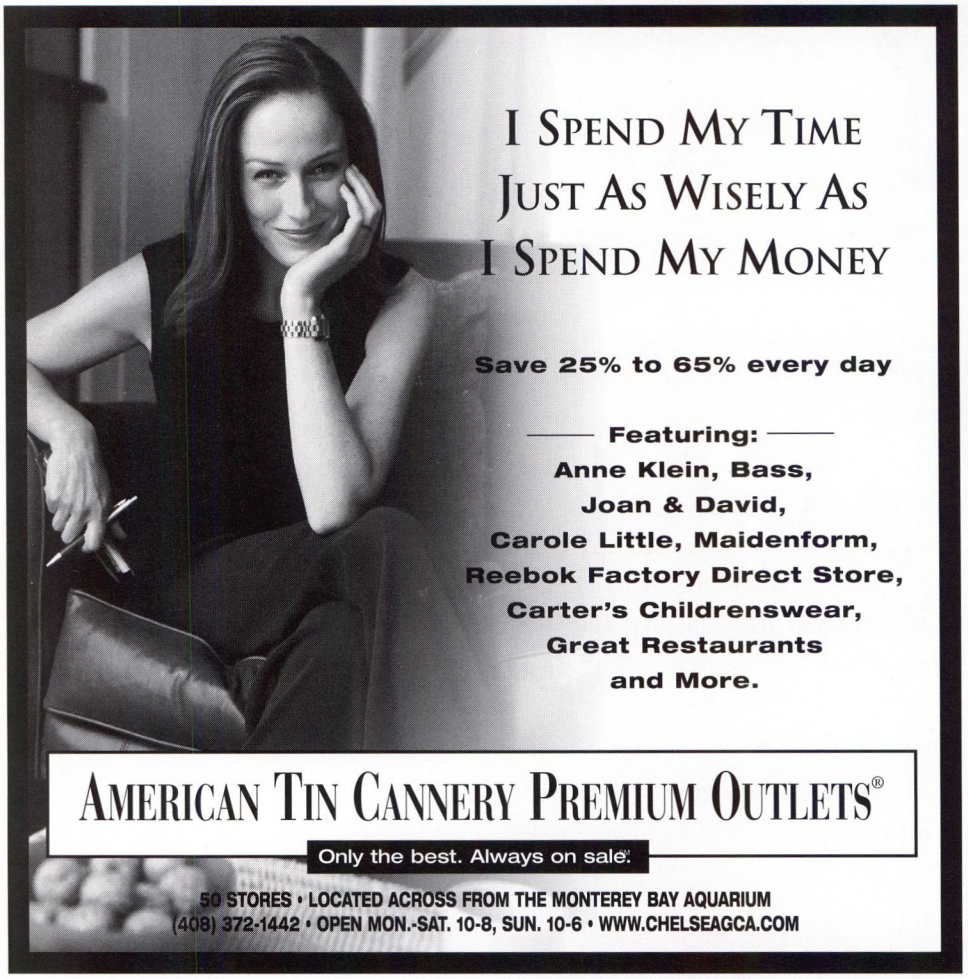

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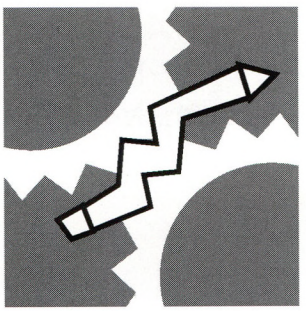

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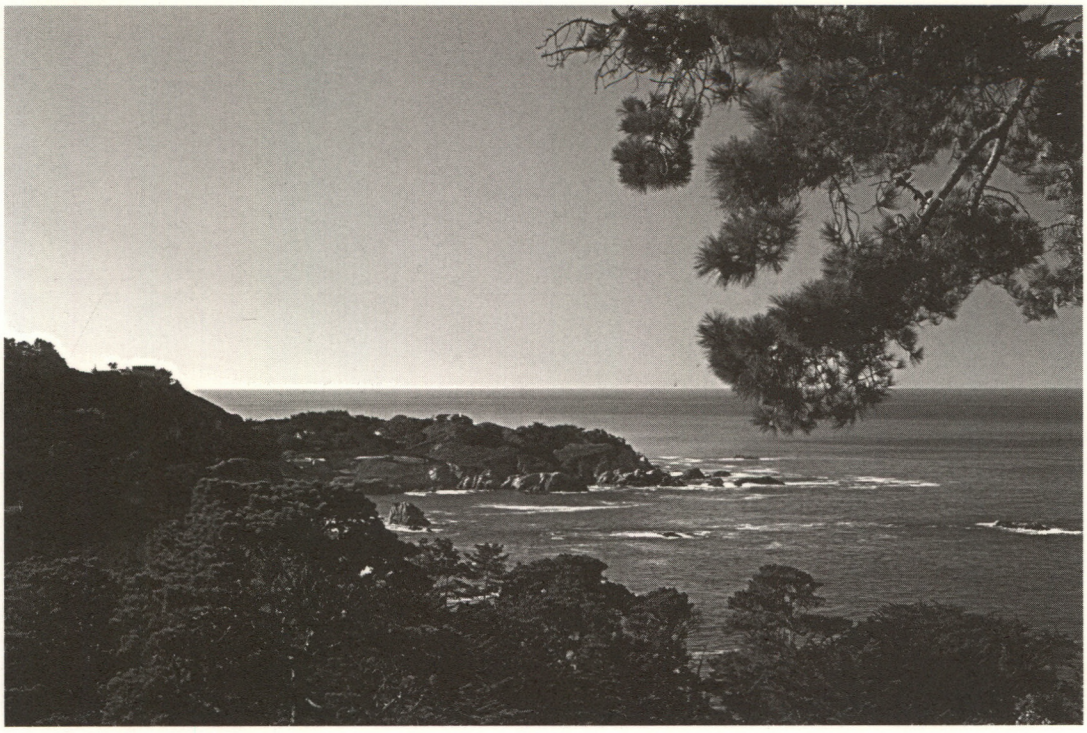

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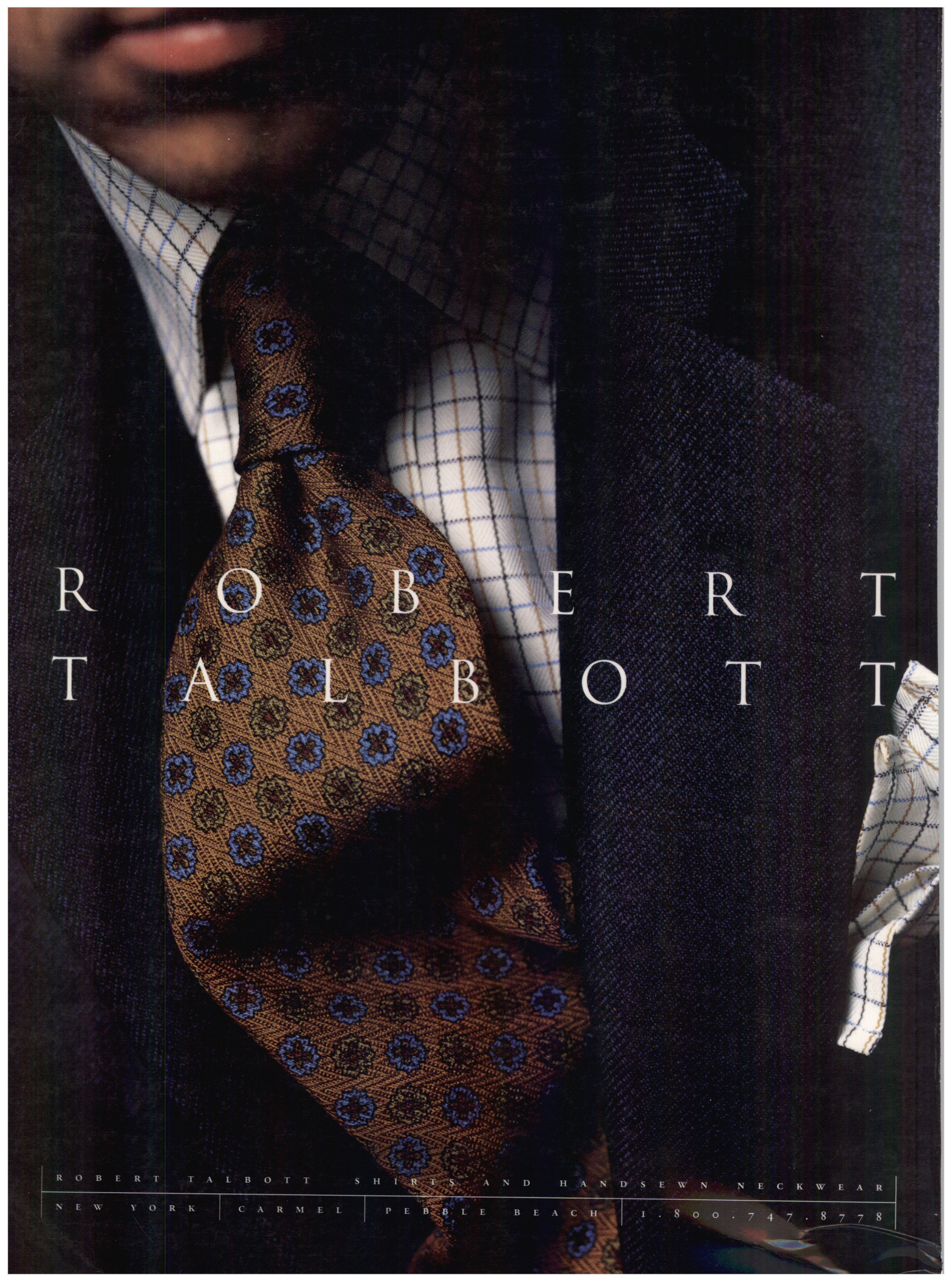

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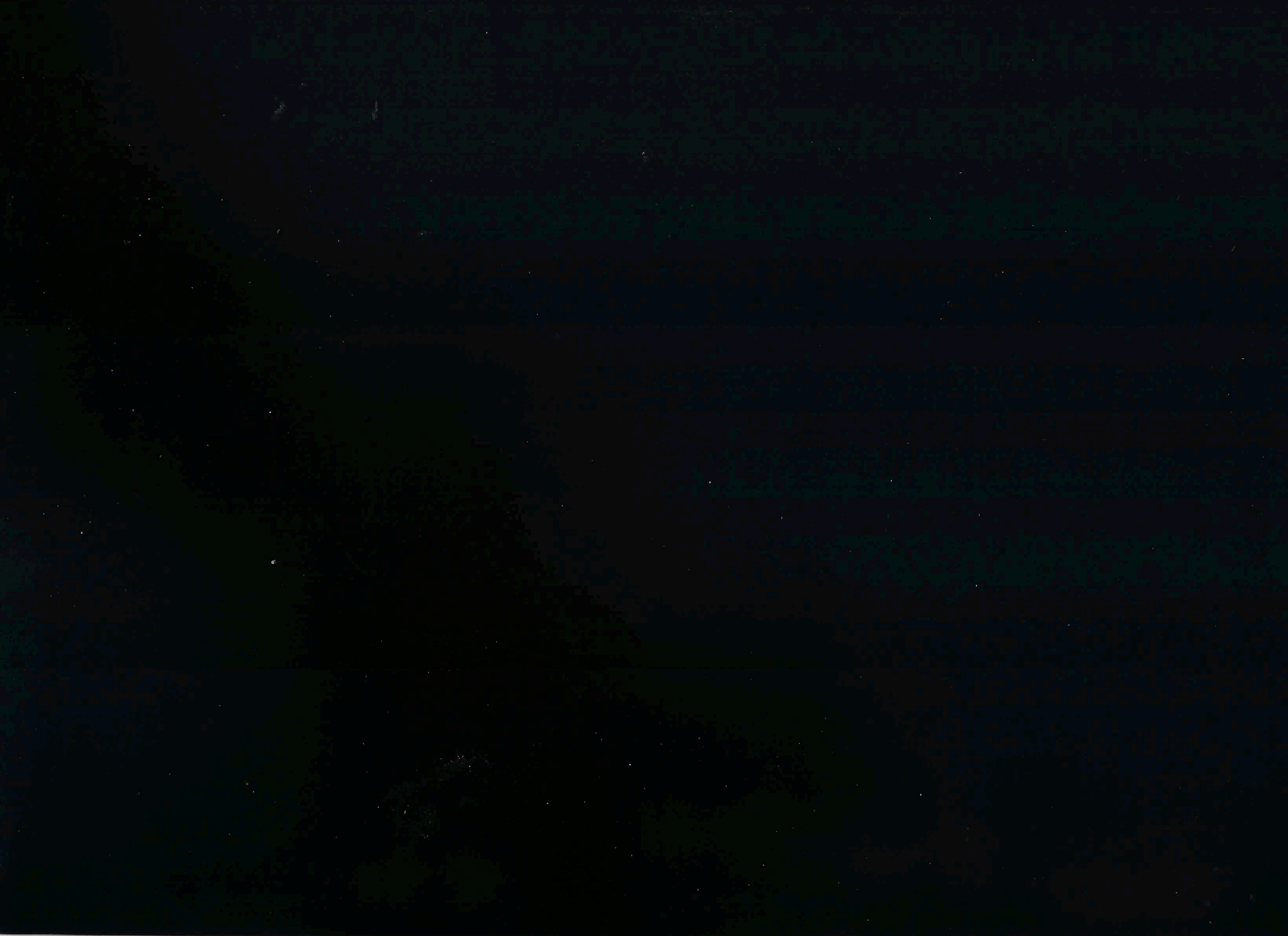
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